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"The Letter killeth, but the Spirit giveth Life"

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DIRECTOR'S ADDRESS

SEPTEMBER, 1948

FIRST, a welcome to our new students. They were selected from a large number of candidates and we hope their time here will be strenuous, happy and successful. In particular, I want them to form at once the habit of listening to what other students are doing at our weekly concerts. We cover an enormous range of music in this Concert Hall, and it is this wide variety of musical experience which is the best and most stimulating background for individual and specialised studies.

Second, you will be glad to know that after eighteen months of waiting we have at last received the restored heating-plant for this Hall, and as we also have a picturesque landscape of coke behind the garden, there is reason to hope that we shall not have to play or listen in fur coats. The roof-gutter which we also lost in the blizzard of 1947 has not yet come back, but we live in hopes. The scaffolding awaits it, and that too is a picturesque prospect and promise.

This term we are to have a visit by the Orchestre des Cadets of the Paris Conservatoire, and I hope any student whose French is fluent will help us to entertain them. We are also arranging a concert of new compositions which have been given awards by the Patron's Fund. These events, and our own sequence of concerts, will keep us thoroughly and effectively busy.

I trust you have all had pleasant and recuperative holidays. When I was a student here Sir Walter Parratt once asked me what I had done in the holidays, and when I said "Nothing much" he told me that I should say rather that I had been "storing energy." We have all been storing energy, I have no doubt. I stored a week of mine at the Three Choirs Festival at Worcester, and it may interest you if I say a word or two about this very characteristic annual gathering of music and musicians.

It has many unique features. In the first place it is the oldest regular music festival in the world. Except for the recent intervals of war it has an unbroken history of 233 years. It takes place in one of the three cathedrals in turn, Hereford, Gloucester and Worcester. No other festival in the world has such a setting. The soaring architecture of a great cathedral is matched by the soaring volume of great music. There is space, there is atmosphere, there is a long tradition. And yet it is in some respects the most modern, and certainly one of the

most musically enterprising of all established festivals. It is always adding new works to our repertory, and it has in its long history offered more variety of musical experience than any comparable institution in the world.

It began with a modest annual meeting of the three Cathedral choirs of men and boys, accompanied by the organ. It has become a great festival in our modern sense of the term, with a large chorus and orchestra and the best soloists that can be found. Its central pivot today is the music of Elgar who, as a Worcestershire boy and man, was largely inspired by this very music of the Three Choirs. It also performs Bach and Handel, and its range of modern works is remarkable. Nowhere can you hear a larger and more varied proportion of twentieth-century choral and orchestral music in one series of programmes.

Elsewhere such festivals tend to be devoted more to standards of performance than to exploring new fields. Both attitudes have their merits. But I would rather hear a work that shows new creative ideas, even if the performance is no more than adequate, than listen to the thousandth rendering of a classic refined to the last dot. It is often the case that an institution with a long tradition can afford to be enterprising owing to that very fact. The Three Choirs are old and secure, and they therefore have far more freedom of choice than some of the less firmly established festivals. The reasons for this combination of tradition and experiment are two.

In the first place, a Three Choirs Festival harnesses the skill, interest and resources of three cathedrals and three counties. It is the pride of every inhabitant. The streets are beflagged, the Cathedral flood-lit, and the Bishops, Sheriffs, Deans, Mayors, and all the dignitaries of church and state take a public and personal interest in it. The Chorus is practically permanent, though the home-town of the particular year has the largest contingent. The Orchestra was for long years composed in the main of the same professional players. There is always a fair proportion of soloists who have sung or played for the Three Choirs many times. The whole feeling of the festival is that of a gathering of friends and neighbours, and much of the audience is permanent too.

And in the second place the Festival is always under the direction of the Cathedral organist. He is not trying to make a personal career for himself. He is the natural head of the music of his county, and he can decide what is to be done quite dispassionately, and with a lively regard for present as well as for past ideals. Living as he does all the year round among his own people, he commands a support and loyalty that no visitor could bring. And he becomes by direct experience a musician with great practical knowledge, and of sound and comprehensive judgment and taste. There are few institutions in the world which thus flourish so naturally in their own permanent environment, and it is as difficult to imagine Hereford, Gloucester, and

Worcester without their Three Choirs as it would be to think of them without their hills and rivers, their farms and orchards, and their whole ordered society of borough and county.

I am talking to you about this Festival not only because my experience of it is recent and vivid, but also because it is an outstanding example of the place which the arts should take in the life of any community. Here in London it is almost impossible to focus the attention of a neighbourhood on its own local loyalties and talents. London is too big, and the centralisation and concentration of its recreations tends to obliterate local interest and local distinctions. We fall into cliques and small pockets of people pursuing some fashionable cult of the moment, but the masses of London are given mass entertainment of which they are no more than the impersonal spectators. They do not feel that these public arts are their own, and their connection with them is little more than a box-office relationship. They have no personal stake in the venture.

Yet you will find in history that nearly all the most significant triumphs of the arts have been very restricted both in space and time. Greece, the Italian renaissance, Tudor England, the little German states, all these were small communities where men knew one another, stimulated one another, and had a fundamental local loyalty and pride in the expression of their ideals. Even today there are relics of this local intensity and distinction. London itself has not yet completely destroyed Chelsea and Dulwich and Blackheath, but they are disappearing fast, and if you want to find a real and conscious community of interest which can bind and foster the arts of life for all classes of people, you must avoid London or Paris or New York, and look to the small states, the provinces, and the county towns, that can still call their souls their own.

This is one reason why I am always urging our departing students to look outside London. Our function here should be a two-way traffic. It is right that students should come to London, as undergraduates go to a University, but it is equally right that trained artists should leave London, as graduates leave a University. It is our business to spread our gifts, to take back to the country or to the Dominions what we have learnt in the centres of education. And there can be no happier or more useful life than to be in some measure the artistic leader of a compact and friendly community, undistracted by the din, the fever and the aimless jostling of an overcrowded metropolis. Indeed it is precisely from these small communities that most of the world's great artists have evolved, as Elgar came from Worcester. And you are more likely to find talents you can educate and foster in a place where men have time to live, than on the fringes of a seething mass that has neither centre nor circumference. Think about this, and in due time perhaps, you may act upon it, if you are given the chance.

HANDEL INTO BATTLE

By DR. THOMAS WOOD

THIS all took place four years ago and in New Guinea, which is the biggest island in the world—apart from Greenland—and a grim place to fight in. Twice a day at six o'clock down comes the rain; when it stops the jungle steams; your boots, your hat, your food—the very film in your camera will grow mildew overnight; and you yourself turn yellow as a guinea from taking atabrin, which is a drug that keeps off fever. To walk is to sweat; and to fly is at once to learn that you will sweat still more if you let yourself begin to wonder what the next half-hour may bring. For the mountains stand straight up and the clouds roll down to meet them, and over those mountains you have to climb—nine thousand feet, ten thousand, eleven; with nothing for you to do except sit still and nothing for you to see except the pilot's back and grey mist swirling past the portholes. You watch that mist—or I did, anyway, that afternoon, over the Owen Stanley Ranges; the pilot watched it too. Then suddenly he turned to me and smiled. "Y'know—I don't *mind* clouds," he said, "but I don't like rocks in 'em!"

New Guinea, however, is not to be thought of merely in terms of discomfort and some risk. Take away a war and it is lovely. Offshore is a sea like watered silk—pale blue shot with lavender—that glistens in the sunlight; every coral beach is fringed with palms; inland, rise low and shapely hills, jungle-green to the top; behind them stand those mountains, peak after peak, majestic and remote. There is birdsong at dawn and stillness at noon; after dark the fireflies play; and nearly every evening as the rainclouds lift and the sun shines level the whole sky flames in splendour that makes you ready to believe that nowhere else in all the world can sunsets have such beauty. If you want to see orchids, or butterflies, or moths, or bul-buls, or volcanoes, or Birds of Paradise, New Guinea can supply them all, and with a final touch of the exotic adds cannibals and head-hunters. The Birds of Paradise I missed, but I met the head-hunters. Their tribe was the Kuka-Kuka and the place was Izzy-Dizzy (quite true), and they came in from somewhere out of the bush to take counsel with the District Officer. Head-hunting, he explained to me, was a pastime that had no sinister implications of any kind, though officially of course he could give it no encouragement. It was the Kuka-Kukas' way of paying calls. "Souvenirs, you know. We collect stamps. They collect heads." I took his word for it, though I must admit that rarely have I spent a more agreeable afternoon. His guests were plump little cheerful people, as brown and bare as nuts, who shook hands politely and grinned; and the District Officer grinned too when I told him that the views I had held about headhunters in the past were now revised.

Though it was not to meet the Kuka-Kukas that I went to New Guinea. They were just pure luck. What took me was a pair of invitations. The first came from His Majesty's Government, who asked me to go to Australia and tell them there what kind of war we were fighting at home; the second came from the Australian Government, who asked me if I would like to see what kind of a war they were fighting in New Guinea. Everything, they said, was "laid on." So North I went, and gratefully, in a bomber, and there I carried out the terms of my double invitation with all the zeal I had. This is not the place to write of that; but out of those crowded weeks came one tale I should like to give you.

It is a tale with a happy ending, about a Brass Band. I had not been in New Guinea an hour before I heard about this brass band. That was from war correspondents. Later that day, in his mess at Port Moresby, the capital, my host would talk of little else. It was his darling and his joy. He was Major-General Basil Morris, D.S.O., who was G.O.C., A.N.G.A.U.* This means that under his command were the Royal Papuan Constabulary and the New Guinea Infantry Brigade. Both these units had Australian officers and were recruited from among the Melanesians native to all that part of the Pacific which the Japanese had threatened: New Guinea itself, New Britain, New Ireland, the Admiralty Group, and Manus. Now and then a man came in by canoe from some speck in the ocean that even the charts were cautious about. He wanted his revenge. So did they all. Among so many tribes, inevitably there was variety of features and physique, but all the natives I met had in common this: fuzzy mops of hair, brown skins—never black—good manners, and devotion to the General. They in turn had his. He spoke their dialects, knew their ways, and looked after them like a father. "My boys," he used to call them. He was a big burly hearty kindly man, a laugher and a tease: confident, forceful, impetuous and direct, and a soldier first and last who spoke his mind and got his way. What he loved was music, the louder the better, and what he loved most of all was this Brass Band. Here, in sum, are the facts about it. They are remarkable enough.

Just after the Australian Army stopped the Japanese for good along the Kokoda Trail (a frightful place) and thereby saved Australia from invasion, the battle eased a bit. There was a breathing space—time to look round; and somebody somewhere found a brass band. It was a set of instruments complete, dumped and forgotten. The General was informed. Nobody could say who the owner might be and it was not the moment for punctilio. "Right," said the General, in effect, "I want a brass band for my boys. Who is there in New Guinea that can teach them to play these cornets and things? Find him!" By

*Australian New Guinea Administrative Unit.

some miracle they found him—an Australian Warrant Officer: David Crawley, and by a second miracle David Crawley did the job. The General gave me his opinion of it. "He just plucked them off the trees, you might say, and made them blow. And they're only Melanesian savages, *really*. And what they've done for us nobody will ever know—even me. Scouts, and runners, and bringing in the wounded; and out for weeks behind the Japanese lines. Killing. Working in pairs. Two of them would stalk a patrol. Four men: three asleep and one sentry. They'd lie down by each man in turn and wait. They'll never touch a sleeping man—that's taboo, according to their ideas. But the very second he's awake they cut his throat. Then the next. Then the next. Then the sentry. Then they come in and have big-pfella talk. And now they've got a Brass Band!" He laughed. "You'll hear it tomorrow."

I did. Off we went at dawn in a jeep that rolled and lurched along a track through the kunai grass till it reached a clearing on the slope of a hill. There stood a palm-leaf hut, for all the world like a bandstand; inside it, rigid at attention, stood the Band. Their uniform was a pair of shorts and a vest in blue, piped with red; their legs were bare and so were their strong brown feet; they had dyed their fuzzy mops ginger on top, as all the young bloods do in New Guinea, and they watched us with unwinking eyes.

The General made a speech. The Band stiffened. He beckoned me beside him and made another. I could only guess at what he said, but the eyes grew bigger and fixed themselves on me. The General waxed in eloquence and sketched a few swift gestures with vivid pantomime. The Band broke into a dazzling smile. I went hot all over.

The General stopped and fished out a large red handkerchief. The Band picked up their instruments, spitting hard.

"There you are," said the General, triumphantly, mopping the back of his neck, "I've told them all about you!"

"What on *earth* have you been telling them, General?"

"Never you mind," he said. "Now up you get and conduct 'em."

"Good Lord!" I said, in panic. "What are they going to play?"

"'Colonel Bogey,'" he said, with confidence. "They always do. Go on! You mustn't let me down. And they'll be tickled pink!"

You can't argue with Generals and you can't go wrong with "Colonel Bogey." "Do or die!" I took off my digger hat and wiped my glasses. The Band gave a final spit. Somebody handed me a conducting stick. Up it went and down it came and away we went to glory with a crash that made the parrots scream.

Thoughts run quicker than a pen. My own must have been these, in one flash: "This isn't 'Colonel Bogey'. It's three-in-a-bar. It's a waltz! No it's not. It is a waltz. No it's not. It's too *quick* for a waltz. Pretty well a gallop. I know the tune. What is it? Got it! Yes—Handel's 'Largo'!"

The tale could end there, but there is a sequel, and a sequel to that. Two days later "Colonel Bogey" came into his own. There was a combined parade of the Royal Papuan Constabulary and the New Guinea Infantry Brigade, with markers, and ceremonial, and all the panoply of a great occasion. The troops fell in mass across a parade ground that was an amphitheatre in the jungle; again they stood rigid while a citation was read, in English and in pidgin, of the gallantry shown under fire by Sergeant Awagu, who had been awarded the Meritorious Service Medal. The Sergeant came to receive it; there were salutes, a handshake, a word or two from the General; and one little stocky brown man was happier than he had ever been before. The troops formed column of route and stood ready; then round they came by the curve of the hill, nearer and nearer: bare feet, bare legs, fuzzy mops: rifles at the slope and bayonets glinting: fighting men who marched with the swing and snap of the Royal Marines, their own Brass Band in front leading them on with "Colonel Bogey."

That is the sequel, but as I said there is yet one more. Months after this, and by representation (in which I had a share) to what might be called the Highest Quarters, another award was made that had to do with this same Brass Band. The name of Warrant Officer David Crawley was added to the "List of Bandmasters who have received the Silver Medal of the Worshipful Company of Musicians." Never was an honour better earned.

SOME ASPECTS OF MUSIC IN CANADA AND THE U.S.A.

By ARTHUR BENJAMIN

AGAINST my better judgment, I am breaking into print on the insistence of your Editor. The only other occasion on which I did so, I sent an allegedly humorous article to the R.C.M. Magazine from the trenches during the 1914-18 war, dealing with the vagaries of the French Railways.

Now your Editor insists that I give you a description of music in the United States and Canada as I saw it. As I have a very low opinion of my literary style, on your Editor's head be it.

In fact, the only reason I have for launching out on the troubrous sea of journalism (oh, I do know that that is a well-worn metaphor) is that since my return to England I have met so many who take a supercilious, snooty attitude to music "over there." They, as a rule, have never crossed the Atlantic. They are too many.

First let me tell you of the festivals. I have crossed and recrossed Canada as an adjudicator more times than I can remember, the first being in 1935. And I do not hesitate to say that I have heard singing in children's choirs, especially in Winnipeg, and piano classes, especially in Winnipeg and Vancouver, which compare more than favourably with any I have heard in the "old country;" and a "Rose-Bowl" competition for solo voices I heard in Alberta was completely exciting, even to a hardened adjudicator.

One usually finds that the excellence of any particular branch of music-making in any particular place can be traced to a special enthusiast. For instance, the superb choral singing in Winnipeg is due to the enthusiasm and knowledge of Ethel Kinley who was superintendent of school music for the city. Only lately retired, during her years of service she trained several young teachers in her great tradition, and so the school singing of Winnipeg will continue to flourish.

Fifteen thousand young people take part in Winnipeg's festival, which is a good total from a city of 250,000. The City Fathers and the School Board are whole-heartedly in support of the festival which lasts a fortnight, with four adjudicators working four sessions every day. It is not uncommon for an audience of 4,000 to fill the superb auditorium for the highlights of what is one of the greatest festivals in the world. A child's attendance at the festival is considered an attendance at school, even if he goes only to listen.

In Vancouver the instrumental side is paramount, pianoforte and violin predominating. I remember one occasion there when, in the concerto class, thirteen performers each played a first movement of his or her own choice; and in the "concert group" class, seventeen played their own choice of a group of three pieces — fifty-one in all. Poor adjudicator! Moreover, the excellence of most of the performances made the competition so "tight" that the judge was near to exhaustion.

I have spoken of special enthusiasts. One remarkable woman in Saskatchewan, living in a little farming community of about 200 souls, used to bring into the festival a school choir, an adult choir, a few pianists, a small brass band and various soloists she had trained in voice and brass instruments. The standard was surprisingly good for she was innately musical. They used to leave their little town almost at dawn, drive in lorries about 250 miles along poor roads, in any weather, compete during the day and return to their farms in the night. And I

could tell of other such cases. A female-voice choir of about 30 singers saved up for three years enough money to pay their fares on the railway for a twenty-four hour journey to compete in Vancouver. They returned covered in glory, cups and banners!

The music chosen for Canadian festivals is of the highest standard and the audiences have been educated through the years to recognize a high standard of performance, so woe betide any European who hopes to make a living in musical Canada if his standards are not sufficiently high.

A good teacher can make a good living there, for fees run much higher than in this country. The teaching of young people up to the age of about fifteen is extremely good, and, both in Canada and the U.S.A., is more "adventurous," less hide-bound than that in this country; but there is a lack of the sort of teacher who can put the adult and final polish on performance. Talent abounds in Canada but encouragement is niggardly, so the best talent usually finds its level (and a good living) in the States.

Vancouver being so near the U.S.A., it is not uncommon for teachers from over the border to enter pupils in competition in the Vancouver festival. In the States our method of judging — public criticism, etc. — was unknown, but I am pleased to tell you that both in Portland, Oregon, and in Spokane, Washington, I judged their first festivals to be run on our lines, both of which are flourishing and are now five years old.

Toronto and Montreal, both of which have over a million population, have for many years had their permanent orchestras; so long indeed, that the standard is disappointing and not nearly as good as those rather smug cities imagine. Then you have to take a journey of 3,000 miles to hear the only other orchestra in Canada, that of Vancouver, British Columbia, population 400,000. Its orchestral standard can be described as equal to that of the best amateur orchestras in this country in which there is a sprinkling of professionals. When I first arrived there, a local conductor took charge of about six concerts per annum. Shortly afterwards the concerts were increased to twelve and guest conductors were engaged. I did a couple; Beecham, Barbirolli, Klemperer, Steinberg, Izler Solomon and others paid the city a visit. While this kept up the players' enthusiasm it was not satisfactory of course, and now the orchestra is paid on a yearly basis, a permanent conductor has been engaged, and many more concerts are given: symphony concerts, "Pops" and concerts for children. The orchestra also visits neighbouring cities in Canada and the U.S.A.

For five years, during my stay in Vancouver, I conducted a symphony concert each month for the Canadian Broadcasting Corporation to each of which 1,000 people were invited. The applications for tickets would have more than filled the hall twice over. I gave over fifty first performances during the five years, and I was proud to be able to introduce the work of many British

composers to these west coast audiences, both orchestral works and chamber music. The C.B.C. encouraged a permanent choir of 28 voices, and so I was able to do many things which did not require too large a body of singers. It was also a valuable outlet for the talented young soloists of the city to appear with orchestra in arias and concertos.

I am telling you mostly about Vancouver, because it is a medium-sized Canadian city, and I think its musical activities are something of which it can be proud.

Every year, sponsored by the Parks Board, there takes place a season of light operettas, "Theatre under the Stars," in the open-air "Bowl," in the most perfect imaginable setting in Stanley Park. Thousands can enjoy for quite a moderate cost, reclining in comfortable deck chairs, under the open sky, the little masterpieces of Lehar, Sullivan, Oscar Strauss, Romberg and so on.

Of course there is the inevitable "Celebrity" series which provides at least two or three concerts per week by the most noted executants and usually includes visits by the famous ballet companies. And of course, there are innumerable pupils' recitals.

In the United States, there are 160 symphony orchestras, nearly all of which have permanent conductors. The playing of the best is incredibly beautiful, and I regret to say that there is only one orchestra in this country that can compare in tone, blend, balance and general beauty and efficiency with such teams as the Boston, Philadelphia, New York Philharmonic, N.B.C. and the Minneapolis. The choice of programmes throughout the States is far more adventurous than with us. Contemporary works are nearly always welcomed by conductors, although it is to be admitted that there, as here, one meets that regrettable tendency seldom to repeat a new work except after a very long interval of time.

Worst of all is the intrusion of politics into music. For it is a regrettable truth that most often the orchestras are kept up by private bounty, and the rich men's wives who sit on the directorates often have little musical knowledge; but they wield quite absurdly powerful social influence, not only in the choice of music performed, as in the case of Sibelius, whose music disappeared when the Finns were fighting against our then gallant allies the Russians, and the music of Shostakovitch became paramount when the first performance of his seventh symphony was competed for by such "prima donna" conductors as Toscanini, Stokowsky and Koussevitzky; but also in the hiring and firing of conductors. One of the innumerable stories about Sam Goldwyn, the film tycoon, will best illustrate my meaning. Sam invited a friend to come and see him hire a secretary. A young man is ushered in. Says Sam "Vill you told me vat makes two and two?" "Four" answers the young man. "Fine, fine" says Sam. "Just go and vait a little in der hanti-

room." A second young man is shown in. " Vill you told me vat makes two and two?" " Twenty-two." " Fine, fine, fine. Just go and vait a little in der hanti-room." A third young man is shown in. He answers that two and two make five. Sam turns to his friend and asks " Now vitch vill I employ?" " Well, the one who said ' Four ' I suppose." " Noy, noy! I take de von who says ' Twenty-two.' And do you know vhy? Because he is married to der thoid cousin of my second wife." But that is hardly the way to choose a conductor.

Another bad aspect of musical life in the States lies in the fact that the sense of values is often a bit warped. When Helen Traubel, the famous American Brunhilde and Isolde, toured in recital, after singing a fine programme of eighteenth century works: Schubert, Brahms, Wolf and so on, she ended her concert with a group by Noel Coward and George Gershwin! I heard James Melton, " Star of the Metropolitan, stage, screen and radio," after his opening eighteenth century group of songs, sing as an encore a ditty entitled " Sugar Plum"! And I heard a well-known conductor at the end of a symphony concert, reward the rapturous applause by taking his orchestra through an encore (carefully rehearsed) when they played Sousa's March " The Stars and Stripes"! Now I have nothing against that stirring march, but when he signalled the trombones to stand up for their " little bit of jam" and later the three piccolos, I did feel slightly embarrassed.

But still I refuse to be supercilious or snooty about music over there. I did a lot of lecturing at Summer Schools, Universities and Colleges, and came into contact with thousands of teachers and students. They are avid for knowledge and are quite humble and ready to be taught. The halls for music in Universities, Colleges and Schools are deemed important enough to be beautiful, efficient and comfortable. The equipment of their music departments is fabulous—Steinway Grands seem to litter all the corridors!—and every institution has its splendid collection of gramophone recordings. Incidentally, the Public Libraries often have " silent " cubicles where one can listen to recordings the library provides. And, let it be added, those cubicles are comfortable and air-conditioned. The institutions do not skimp money to employ the best tutors that can be got.

I was surprised and encouraged when I discovered how many of the students (not necessarily music students) had fine collections of recordings—indeed they vied with each other—and also had miniature scores with which they had learnt to follow the record.

Since the Nazis took over in 1933, such people as Schoenberg, Stravinsky, Bloch, Hindemith, Milhaud and many others have teaching posts in different Universities, and it is possible that before long their influence will be felt in strengthening the American school of composition of which there are definite signs of life on the horizon.

I hope I have been able to convey to you my feeling that while certain aspects of Musical America are unstable and still in the melting-pot, they are vastly outweighed by a splendid enthusiasm for and a sincere love of good music. This enthusiasm and this love have already resulted in a school of young American executants who would be a credit to any country. It will be crowned one day with the arrival of a great American composer.

THE CHALLENGE OF BACH

SOME MEMORIES OF HAROLD SAMUEL

"AMUSE YOURSELF WITH BACH FOR ME"

(Chopin, in a letter to Mlle. de Rozières, October, 31st, 1844.)

By EDWIN BENBOW

ALMOST twelve years ago English music suffered what has since proved to have been a unique loss. It was the loss of a pianist who had the remarkable good fortune to be exactly equipped, both mentally and technically, for the task he had set himself. A task in which he succeeded so magnificently. A success which no other pianist has since proved able or willing to emulate—a thought-provoking admission.

It may be that, like all pioneers, Harold Samuel reaped the reward of conceiving and carrying out a veritable *tour de force* at a propitious time when the general knowledge of Bach's clavier works was limited and opportunities of hearing them performed infrequent. It was, nevertheless, a labour of love to him, and to his ever-widening public a most exciting revelation.

Apart from his many other activities, there were some seven occasions on which he gave a whole week of Bach recitals, before very long to capacity audiences, at either the Wigmore or the Aeolian Hall—the latter, incidentally, now for several years in B.B.C. hands and a grave loss to recitalists.

Younger musicians, who have had no such opportunity of hearing Samuel, may not fully realise what a week of Bach entailed. Not that memory ever worried him—his was infallible and I never knew him even to falter. But the mental and physical strain, though he appeared always to be enjoying himself, can best be gauged if we take as example a week in May, 1925. To save space I have tabulated his items, the letters indicating at which of the six recitals—from Monday (A) to Saturday (F)—each work was played.

French Suites: E flat maj. (C); G maj. (D); E maj. (E).

English Suites: F maj. (A); G min. (B); A min. (F).

Partitas: A min. (A); D maj. (C); B min. (D); C. min. (E); B flat maj. (F).

Toccatas: C min. (A); D maj. (B); F sharp min. (C); G min. (E).

The "48." *From book one*: D maj., G sharp min. (A); B flat maj. (C); C sharp min., E maj. (D); G maj., C min. (E); G min., C sharp maj. (F).

The "48." *From book two*: F maj. (A); F min. (B); G maj., D min. (C); A flat maj. (D); D maj. (E); E flat maj., E maj. (F).

Prelude and Fugue: A min. (B). *Fantasia*: C min. (B).

Inventions: B flat maj., F maj., A maj. (B).

Short Preludes: C maj., E maj. (B). *Minuet*: G maj. (B).

Prelude, Fugue and Allegro: E flat maj. (D).

Fantasia and Fugue: A min. (E). *Italian Concerto*: (F).

Besides many extras, some works—the A min. Fantasia and Fugue I remember for certain—were repeated. Such then was a typical Bach-Samuel week; a week which Londoners had grown to expect since that startling first impact in 1921, when he had at last received due recognition. Moreover, his work was to be received with equal fervour by audiences in Western Europe, in the Dominions and in America before he died, aged nearly 58, in 1937.

Since no-one has succeeded to the unique position he gained and held, it is interesting to try and estimate those exceptional qualities which enabled Samuel to interpret Bach, as opposed to merely playing Bach; to interpret him in such a way that the listener felt was right; and not only right, but impossible to conceive—whilst under his spell—played in any other way.

In so far as one may liken a confirmed bachelor to "an habitual parent," it was not difficult to visualise him as the composer himself. His obvious enjoyment of the music and his engaging mannerisms, of which one never tired, served to endear him to his audiences. It was also an advantage to be able to sense the mood of a movement visually as well as aurally. In his case a supreme artist proved also to be a natural actor, making it that much easier for him to put-over an unfamiliar work, or one which the average audience may have considered above its head.

He made use of this histrionic sense in his own inimitable way; sharing, perhaps by a mere turn of the head, a particularly choice passage with his audience, rather as Pachmann did—but with greater discretion; paying the greatest attention to an almost inactive right hand whilst, as if it were no concern of his, doing something particularly tricky in the left; glowering, like Beethoven at his stormiest, in the Sarabande of the G minor English Suite, for example, only to relax into a veritable Beaverbrook smile as he began the following movement, his favourite Gavotte, and proceeded to extract the utmost fun from the repeated G's in the bass. There was also that amiable habit of thrusting out his tongue and biting upon it, as if literally to

relish the music—though, in point of fact, this was usually the signal for negotiating a particularly difficult passage.

His playing, itself masterly, was enhanced by this volatile disposition whereby he could convey to an audience the mood he felt the music demanded at the moment. As he used to tell us, he felt Bach to be colloquial—which was, and remains, an illuminating remark. In fact, his was an open invitation to explore the enormous output and to recognise the quite obvious supremacy of Bach.

A sure yard-stick in assessing a pianist's stature will always be his performance of Bach; his stature, that is to say, as musician. Technique one must always have; but technique alone will not get us very far. It was Beethoven's Bach-playing which established his reputation in Vienna, long before his greatness as composer was realised; moreover, as Sir George Dyson has well said, "every subsequent aspirant to the front rank has had to do the same—or confess his limitations."

Judged by their neglect of Bach, most leading pianists would seem content to make that confession. The more effective arrangements, by Liszt, Busoni, Saint-Saëns, Tausig and the rest, of his organ works are frequently performed, but these cannot be said to call forth those special qualities required in bringing to life the great mass of Bach's clavier writing. These qualities were somehow inherent in Samuel's make-up and are more in the nature of a gift, difficult to teach or to acquire; but, though he would never be described as a great pianist, *pur simple*, he did also contrive most cunningly to shape his technique to the requirements of Bach's dextrous writing. He played, as his life-long friend Ivor James has described it, "always as a great musician who used the piano for his own ends, his mind forcing his fingers to do what it directed, and the eloquence of his playing making one forget that technique existed."

I well remember the way he would articulate his plump but pliable and tapering fingers, so adept in contrapuntal work, often in exaggerated fashion so as the better to obtain that pungency of touch and rhythm and also visually to convey what he was saying; whilst, on the backs of his amply-covered hands, the skin would crease and ripple quite fantastically as he passed finger over finger with a subtlety which would have delighted Bach himself.

Thinking back in this fashion makes one the more disappointed to find so few pianists following, even a little way, along the paths he drove so enthusiastically. The Bach we are offered is too often adulterated or transubstantiated. If we are sufficiently fortunate to hear an original clavier work, it will almost surely prove to be the Chromatic Fantasia and Fugue, perhaps the Italian Concerto or, more probably, the B flat Partita. Regarding the first, we hear various lay-outs and treatments of the chords and arabesques in the Fantasia, according to the edition used; Samuel recommended Von Bulow's.

As always, one has to make an exception or two, though even the B.B.C. seems to concentrate mostly on the "48," which should be reasonably familiar. Touching upon these latter, played first on harpsichord or clavichord and later on the piano-forte, one sometimes receives the impression that a noble and full-blooded modern instrument is being coaxed and cajoled into an imitation quite alien to it. Unless the whole point of the demonstration be to show how different is the tone, the treatment and the conception applicable to each instrument, it is for the pianist to fight a losing battle. No imitation can expect to excel the genuine article.

When we play Bach on the piano we do well to place all its qualities and advantages at the service of the composer, making up our own minds how he would wish us to clothe his original thoughts. This does not, of course, include monkeying with the notes or disregarding a right sense of style. Bach was himself no stranger to the transmutation of his own and other composers' thoughts into various mediums, and Samuel's success lay in the way he translated Bach to us through the piano, giving him the most human of attributes and producing on a grander scale, to suit the less intimate requirements of the concert hall, all those variations of tone which the composer loved to extract from his favourite clavichord. He did not play the piano apologetically, as if wishing it were another instrument; he played his Steinway Concert Grand in a way that Bach probably dreamed of, but had no hope of realising.

The disparagement of the piano in favour of the harpsichord was deplored by Harold Samuel. Though it was not Bach's instrument, he maintained that the piano was an unrivalled medium for his clavier works—indeed, he could be very funny at the expense of the harpsichordists. He would have been less than human had he not felt a genuine satisfaction at having won such audiences for Bach. Had any harpsichord player ever done as much?

He used to tell us to beware, when playing Bach, of rallentandos and pauses; to make all repeats and to vary each, so that an identical repetition became an impossibility. He would say the music was older the second time and should have behind it the experience of a first statement. For general use the basic touch should be something between legato and staccato. Above all, impeccable neatness. There was also his admonition: "Don't write out the fugue subjects in red ink." Apart from the look of the thing, there was always the chance that Bach, in his unorthodox way, might choose to discuss some figure other than the subject, some perhaps quite subsidiary after-thought, which would take his fancy and grow to give its own character to the fugue as a whole.

He was punctilious about ornaments, brooking no argument at all as to the way they should be played. Indeed, this was the cause of a quickly-mended rift between us. Though it was

twenty-three years ago, I can still vividly recall his letter, which ended: "If you do not agree with what I say about ornaments, you should cease studying with me." The trouble had arisen in the slow movement of the D minor Concerto, which I had learnt whilst he was in America. The concertos were unfortunately not in my Steingräber volumes and I had worked from the Peters edition with the result that, on his return and with little time left before the concert, almost every piece of ornamentation, and even some of the notation, had to be re-learnt. At the performance, and small wonder, I lapsed here and there into Ruthardt. That was too much for him. His severity can be more easily accounted for in retrospect; for he was universally recognised as unrivalled in the interpretation of Bach, and it was therefore incumbent on any pupil of his, attempting the same thing, to propagate the gospel, so to speak, free of any heresy. When, a day or two after, he had been satisfied that my fault was one merely of forgetfulness or muddle-headedness and not of perverse digression, he wrote perfectly charmingly, from the Hague I remember — yes, he certainly got about a bit, as they say, and it was Holland's turn now to taste of his rare skill.

When I joined Harold Samuel's class at College in 1922, I found at once he was most particular that the edition used of any composer's work should be the most authentic; especially in the case of Bach, where he insisted on Steingräber. The original seven volumes, edited by Hans Bischoff, are still the surest guide and foundation for those urged to make a serious study of Bach's lavish output. Having invested in these, it proved a little surprising to find myself studying almost anything but Bach. Surprising because, like so many other people before they got to know him, I had imagined he would have little time for anything else. In fact, what would prove a life-work to most musicians was, in his case, but one facet of a many-sided genius. That the Press did not always appreciate this used to provoke him to sarcasm. He used to say: "I believe my playing of Chaminade and the easier pieces of Grieg has been much admired!"

The catholicity of his tastes was exemplified by the wide range of works one studied with him. Putting aside Chamber Concerts and Recitals, he helped me to prepare six concertos for performance during the four years of my scholarship—they were the Tschaikowsky B flat, Schumann, Beethoven C major, César Franck, Bach D minor and Brahms D minor—and his guidance in dealing with various styles gave me confidence later in first-performances, also in College, of the Rachmaninov F sharp (new version) and Elizabeth Maconchy concertos. Fellow-students would bear me out in saying that he never, as might have been expected, crammed Bach down our throats, but was satisfied to set us a great example. Unfortunately it is only as we get older that we fully appreciate the utter satisfaction to be derived from playing Bach; when we are younger we realise only that the per-

formance of his work entails all kinds of risks and pains which, perhaps, we decide are more easily avoided than overcome. That is why it is so important that the young pianist should feel assured, at the beginning of his struggles, that his ultimate mastery of Bach will indeed be a goal supremely worth reaching.

Far from staggering under this immense load of knowledge, Samuel was a lovable, companionable person who bore his erudition lightly. Stories concerning him were legion; but, as is so often the case, they barely come to life if written down. One of his favourite replies, when badgered as to why he chose to play Bach, was that there were no performing rights. There was also the case of a somewhat pompous reporter on some evening paper, who arrived late at one of his recitals to find the great man performing without collar and tie (it was an overbearingly hot afternoon). Not having witnessed the divestment and sensing a story, he went round to the artist's room and asked Samuel "at what precise juncture" he had removed the offending articles, to receive the reply "at the juncture of the collar and the shirt." But let us leave the telling of such stories, and of much else, to some other occasion and not digress further from what is intended as a serious plea that pianists, more particularly those senior students about to begin their careers, should try and emulate so great an example.

When Chopin wrote to Mlle. de Rozières he put the whole matter in a nut shell. His advice, "amuse yourself with Bach," shows that he had himself discerned one of the main characteristics of the composer. The more one explores his tremendous output, the more one realises that Bach had a great sense of humour; indeed, what with unhelpful and unappreciative employers, a hotch-potch of musicians, a poor salary and twenty children, however cherubic, he must have needed it! Bring then to his study humour and a broad humanity, and do not be persuaded by those who fail to appreciate his perfection in the miniature though granting it in the monumental. Above all, if I may say this to students, do not rest satisfied with having once played an Invention or a Prelude and Fugue sufficiently well to pass out of your Grade; but rather explore and discover for yourselves his lesser known treasures, and yours will be a great reward.

I remember reading that Sir Arnold Bax had said: "Bach has no more emotion than the examination papers of a Senior Wrangler. There's too much Reformation about him; his emotions are Lutheran; he's always thinking of Original Sin and the Day of Wrath." Let us pray that he was mis-quoted and that this is but further evidence of the prostitution of the Capitalist Press! For Bach can be to you only what you can make of him, and not to sense his great and varied qualities is not to deny their existence. Let us rather accept Sir Hubert Parry's verdict, which was this: "There is certainly no composer whose work more fully repays intimate knowledge nor any music which calls for more interpretation than Bach's." That is the challenge.

THIS ENGLAND

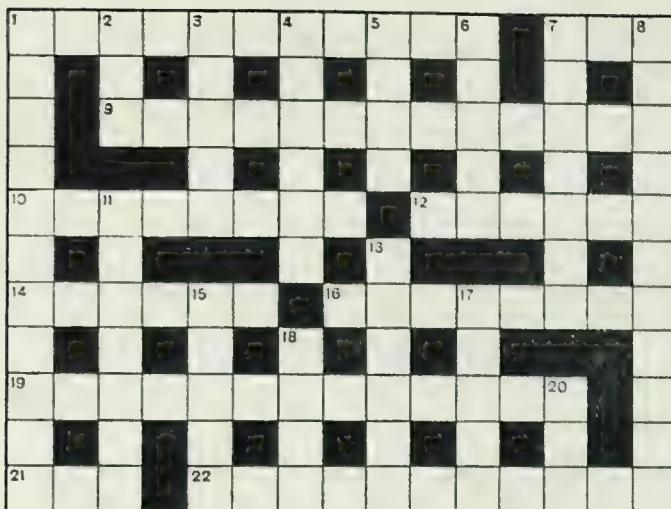
(with acknowledgements to a contemporary)

A prize of 5s. ought to be sent to Mr. Eric Harrison for the following extract from the Parish Magazine of St. Eggfrith's Church, Wapentake of Rye.

Our rude Saxon building, dating from 1066, fully deserves the magnificent instrument being prepared for it. The following specification was drawn up by the curate in collaboration with the builders, Messrs. Hope, Charity and Daughter, of Giggleswick.

PEDAL ORGAN		SWELL ORGAN (Enclosed)	
Boreddeep	32 Feet	Opening time	8 p.m.
Geigen	Geigantic	Open diocesan	8 Feet
Major Road (metal)	16 Feet	Nux vomica	8 "
Spitzdeep	16 "	Vox populi (T.C.)	Flat "
Bourdstuff	8 "	Vox humana (D.T.s)	8 "
Doublor quitz	5 "	Stopped Diocesan	8 "
Bompard (bearded)	16 "	Corked cornopean	8 "
Serpent	20 Yards	Oboy Oboy	16 "
Orch. to P. Gt. to P. Ch. to P.		Oboy	8 "
P. to K.4. Gone to T.		Obituary	4 Lines
Ophicleide} by reversible piston		Diocesan conference	IV Ranks
Onicleide } (ossified)		Board on } by rocking tablet	
GREAT ORGAN		Board off } by rocking tablet	
Double Entendre	16 Feet	Delirium tremens	
Diapason major	8 "	ORCHESTRAL ORGAN	
Diogenes the younger	8 "	Cor lumme	16 Feet
Smith minor	2 "	Bassoon	16 "
Stopped diarrhoea	3 Cheers	Tenoroon	16 "
Flute	8 Feet	Oon	8 "
Hoot	4 "	Octoroon	4 "
Toot	2 "	Macaroon	2 2/3 "
Entente cordiale	V Ranks	Doublloon	2 "
Furniture	III Pieces	Cream horn	8 "
Per contra	16 Feet	Carthorse (anag.)	4 Legs
Broken Reed	8 "	Orchestral manager	2 "
Cornet	4 Pence	Cornucopia	III Ranks
Bombe	6 "	Acute melancholia	II "
CHOIR ORGAN		Tuba Memphis	
Bourdon Quixote	16 Feet	(Tenor C) 8 Feet	
Dulcinea del Toboso	8 "	Overt action operated by covert sniggers.	
Cor de nuit	8 "	Discus blower till blew in the face.	
Coup de grace	4 "	4 Thumb-pistons to each manual.	
Pas du tout	0 "	4 Toe-pistons to Boot.	
Creme de menthe	Extra	5 Graves to Cairo.	
Mixed Grill	III Ranks		
Venison off.			
Confused noise without.			

R.C.M. CROSSWORD



CLUES ACROSS

1. Sad, forcible composition of an old master (11).
- 7, 21. Its capital is Nicosia (6).
9. It just goes on and on (two words).
10. 7 down and I can make it (8).
12. She rode bareback, and was subjected to singular gymnoscopic observation (6).
14. "They are neither man nor woman,
They are neither brute nor human,
They are . . ." (Poe) (6).
16. A feather in Yankee Doodle's cap (8).
19. He made music; he makes towels (two words).
21. See 7 across.
22. Let's change the subject (two words).

CLUES DOWN

1. "Dropped from the zenith like a . . ." (two words) (Milton).
2. A watery recess (3).
3. Old composer named after Mark Antony (5).
4. Tree also known as monkey-bread (6).
5. Just what some cellists' hair is anything but (4).
6. "My name," said the burglar to himself, having found a ground-floor window open (5).
7. Often found in old scores (7).
8. Bare portion for a novice (11).
11. Like pot-pourri (7).
13. Sometime Viceroy of India (6).
15. An inlet? (5).
17. His compositions, in general, presuppose a high degree of pianistic agility (5).
18. If a cob, you can't ride it; if a pen, you can't write with it (4).
20. Cutting words (3).

(Solution on page 116.)

R.C.M. UNION

There is often a feeling of regret at the finish of a Summer Term, even though it is not the end of the summer; but it is this term that brings the Union "At Home" which is a pleasant occasion. It fell this year on Midsummer Day and the attendance was somewhat larger than recently, reaching well over 300, which made the Concert Hall appear quite well filled. Through an unfortunate misunderstanding and consequent congestion around the buffet, many of our friends, we fear, failed to get refreshments as they should, for which we offer many apologies.

The programme of music given in the theatre was of great interest and charm and we are much indebted to all who so kindly entertained us. First Mr. Henry Holst and Mr. Frank Merrick gave unfamiliar and delightful violin and piano music followed by some charming and clever singing from Miss Margaret Ritchie, accompanied by Mr. Norman Franklin (from the R.A.M., the "Opposition"). Once again we have to thank Miss Margaret Rubel most whole-heartedly for arranging and producing a very amusing Mime, performed by a team of talented present students, which rounded off the programme in merry mood.

It would indeed be impossible to run a Union party without the kind and willing help from old students in the office and from members of the College Staff who always give their best in the many jobs of the "back room boys" very sincere thanks to everyone.

PHYLIS CAREY FOSTER,
Hon. Secretary

PROGRAMME

R.C.M. STUDENT ACTIVITIES

Activities in the Summer Term are never so extensive as at other times, owing to the shadow cast before by the end of term examinations; but nevertheless the R.C.M. Students' Association was not entirely dormant. Arrangements could not be made in time for students to travel, through N.U.S., to the various continental music festivals held during the summer holidays. It is hoped that this will be possible next year.

The tennis tournament this year was not an improvement on last year's (which we won), as we were out in the first round. It was a pity that not more of us could work up enthusiasm to start a rowing club, but our ardour was damped on learning that reduced rates are only obtainable before 8 a.m.

There were no talks this term. Mr. James Ching was to come and give his third talk under the general heading of psychology—“The Musician as Man and Creator”—but under medical advice had to cut down the amount of work he was undertaking. We look forward to hearing him next term, either continuing from where he left off or starting again for the benefit of new arrivals.

Having completed the catalogue of things we might have done, we turn with relief to a few solid achievements: an informal concert of compositions by students was given in Room 46 on June 30. The attendance was a big improvement on the last concert of the same kind, and we were glad to see Lennox Berkeley among those present. The programme included five short preludes for trumpet and piano by Guy Hakanson; Dylan Thomas's “And Death shall have no dominion” set for soprano and string quartet by John South, a work of great interest well sung by June Wilson at very short notice; an amusing Divertimento for clarinet and two bassoons by Stephen Dodgson, and a song, “The Sea” by John Cooke.

Timothy Moore's two-part invention was delightfully played (but in three parts!) by the composer. John Beckett's Fantasy String Quartet deserves special mention both as a work and a performance, as does Alwyn Brown's rendering of songs by Ralph Wylie.

The Concert given by the Polyphonic Group did not attract such a large audience as the previous concert. The programme was as follows:

1. (a) Three-part fantasia William Byrd
 (b) Four-part fantasia Catone Diomede
 (c) Four-part fantasia Simon Ives
2. The Lamentations of Jeremiah Thomas Tallis
3. (a) Hard destinies of Love and Beauty Parted John Wilbye
 (b) Sing Lullaby Timothy Moore
 (c) Though Amaryllis dance in green William Byrd
4. Magnificat for Double Choir Giovanni Gabrielli
5. (a) The Cryes of London—Four-part round John Cobb
 (b) The Cryes of London—Five-part fantasia for Voyces and Viols Richard Deering

All students' concerts during the year have been organised by Tim Moore and we should like to take this opportunity of congratulating him on winning the Royal Philharmonic Society's Prize for his Prelude and Fugue for Orchestra.

The end of term dance was successful as always—and we were fortunate to obtain Chelsea Town Hall, in our opinion the most popular of all the halls we have tried in the past. We have been hoping for an all-College band to materialise for the past year, but Handel Huckridge did us very well again, and proceedings were enlivened by a plausible imitation of Frank Sinatra at the microphone!

Almost all the 1947-8 committee are leaving College: Noreen Spray, Chairman; Mollie West, Secretary; Rosamund Strode, Treasurer; Tim Moore, Music Secretary; Frank Hawkins, Talks; or giving up committee work owing to pressure of College work: John Hoban, Vice-Chairman; Constance Baxter, Art; Sally Brooke-Pike, Socials; Pauline Craig, Sport. The sole link between the two committees is Silvia Beamish, who was Minutes Secretary last year, and will be Secretary this year. The rest of the Students' Association Committee, elected at two general meetings this term, will be: Chairman, Gerald English; Vice-Chairman, Michael Jackson; Treasurer, Elizabeth Lewis; Art, Kathleen Pilcher; Music, Eric Wetherell; Socials, June Howsman; Sport, Elaine Webster; Talks, Frances Martin.

SILVIA BEAMISH and FRANK HAWKINS.

THE ROYAL COLLEGIAN IN LONDON

At the Royal Albert Hall Sir Malcolm Sargent conducted the L.S.O. on May 2 and 11, and the R.P.O. on June 9. William Parsons was the soloist with Sir Malcolm and the L.S.O. on May 1, Clifford Curzon on May 26, and Cyril Smith and Phyllis Sellick on May 5; at which concert Britten's "Young Person's Guide to the Orchestra" was played. Sir Thomas Beecham conducted the Royal Philharmonic Society's concerts on March 24 and May 12, and the R.P.O. on May 21. Sir Adrian Boult conducted Britten's Scottish Ballad at the Royal Philharmonic Society's concert on April 21, and conducted the Philharmonic Orchestra on May 28. On May 22 Walter Goehr conducted the L.S.O., and Avril Coleridge-Taylor conducted a performance of her father's "Hiawatha" with Trevor Jones as a soloist on April 27. Margaret McArthur sang on May 15, Colin Horsley played a concerto on May 10 and on May 9 Louis Kentner played a concerto with Muir Matheson conducting.

At the Wigmore Hall a piano recital was given on May 19 by Angus Morrison and Kathleen Cooper on June 30. Henry Holst and Frank Merrick gave a recital on March 24, Winifred Roberts and Geraint Jones on May 29, and Astra Desmond sang on May 24. On April 24 Peter Pears and Benjamin Britten gave a recital of English songs which included works by Britten, Berkeley, and the first performance of some songs by Arthur Oldham. The Tudor Singers, conducted by Harry Stubbs, gave a recital on April 30. Besides groups of 16th and 17th century madrigals, they sang Sanctus and Osanna from Mass in G minor, by Vaughan Williams. The modern group included the first concert performance of his motet, "The Souls of the Righteous," and also the first public performance of "Regina Caeli" by Herbert Howells. They also sang folksong arrangements by Holst, Arthur Warrell, and R. O. Morris. At the Wednesday lunch-hour concerts Rubbra's cello sonata was played on June 9, and Ruth Dyson played on June 19. On June 23 Roy Watson played music for double bass by Salzedo, and Kathleen Willson sang.

Lloyd Powell gave three piano recitals at the Cowdray Hall between January and March, and Bernard Shore gave recitals on April 13 and 27. At the Central Hall, Westminster, Dr. Lofthouse conducted the London University Musical Society on June 19, with Parry Jones and Mary Jarred, and Ivor Newton accompanied Kirsten Flagstad on June 7. At Covent Garden Richard Austin conducted a concert on July 11, and there was a gala performance there on May 20 to mark the revival of Vaughan Williams's "Job." On May 21 Walter Goehr conducted Monteverdi's "L'Incoronazione di Poppea" at Morley College, with Margaret McArthur and Ambrose Gauntlett taking part. The Arnold Foster Orchestra gave a concert at

the Central Hall Bermondsey, in which Margaret Plummer played a concerto. Dr. Cooke conducted Dyson's "Quo Vadis" at Southwark Cathedral, and the Renaissance Singers conducted by Michael Howard gave a recital at St. Marylebone Parish Church on May 8, and at St. Paul's Church, Knightsbridge, gave a festival in early June, in which Dr. Harold Darke and John Dykes Bower were the organists; and the choir sang "Two Psalms" by Holst. Margaret Bissett and Josephine Waterhouse sang in Bach's "St. Matthew Passion" in this church on March 25, when Richard Lathana conducted. Ralph Nicholson led the orchestra and Dr. Darke played the organ. Margaret Bissett sang in Mozart's "Requiem" performed by Westminster School and conducted by Arnold Foster on March 23 and on June 4 she sang for the Camberwell Green Choral Society in Handel's "Samson."

At the concerts for the Promotion of New Music Kathleen Cooper and Dorothea Vincent played on June 1, and the concert on July 6 included Prelude and Fugue in C for piano by Timothy Moore, and songs by John Becket.

THE ROYAL COLLEGIAN ABROAD

As it is almost impossible to collect news of the activities of Collegians outside London from newspapers, this column can now only include those items which are submitted personally. The Editor would therefore like to ask Collegians not to be deterred by modesty, but to send in as much information as they can, both about themselves and their friends, so that this column (considered by some to be the most interesting part of the Magazine) can survive. Material for the next number should be sent to the R.C.M. Union Office not later than December 11th, 1948.

Kendall Taylor played Prokofiev's concerto in Birmingham with George Weldon on April 4 and Bartok's third or Beethoven's fourth with the Hallé Orchestra and John Barbirolli in Manchester, Sheffield, Birmingham, Leicester and Nottingham, later in the month. On May 29 he took part in the Festival of British Music at Huddersfield, and the following day repeated Ireland's concerto at Wakefield with Miles and the Yorkshire Orchestra. During June he visited Edinburgh and Glasgow with the Hallé Orchestra and Barbirolli, and he returned to Glasgow in July to play with the Scottish Orchestra under Ian Whyte as well as taking part in a Birmingham Promenade Concert with George Weldon. During August he played twice at the "Proms" with Basil Cameron, and also visited Glasgow and Southend to play with the Scottish and Liverpool orchestras respectively, the latter under Constant Lambert. On September 1 he played Rawsthorne's concerto at the Edinburgh Festival. Between April and September he gave ten broadcasts for the B.B.C. and one for Radio Eircean (Dublin).

Frank Merrick has recently returned from a tour of Scandinavia. On August 3 and 4 he played at the Town Theatre, Malmö, Sweden, and also contributed works by Chopin and de Frumerie at functions in the Esperanto Congress. On August 10 he gave a recital in the English Church in Copenhagen, a classical programme with one contemporary item, the Passacaglia, Op. 31, by Niels Viggo Bentzon. (It may be of interest to add that an old Collegian, the Rev. T. H. Croxall, D.D., has this year been appointed Chaplain to the British Embassy in Copenhagen and Vicar of the English Church). On August 12 he broadcast a recital of British music (Byrd, Purcell, Field, Ireland and Bax) on the Copenhagen radio.

Ruth Gipps had the degree of Doctor of Music conferred upon her by Durham University in June. In January her second symphony received its second performance in Birmingham, and on March 3 and June 3 her "Death on the Pale Horse" was performed at Dudley

and Birmingham respectively, again by the City of Birmingham Symphony Orchestra under Weldon. In May her incidental music to "Robin Hood" was broadcast. Between March and July she played concerts with the C.B.S.O. at Dudley, Birmingham, Cheltenham and Walsall, and with the Birmingham Symphony Players under Harold Gray at Sutton Coldfield.

Alan Loveday has now left College. During his five years as a student he won the Musicians Company Silver Medal, the Blagrove Prize, a Cobbett Performing Prize, the Alfred and Catharine Howard Prize, the Tagore Gold Medal and the 1948 Queen's Prize for violinists (awarded by the Patron's Fund, founded by Lord Palmer), as well as playing most of the standard violin concertos with orchestras all over the country including the Liverpool Philharmonic, City of Birmingham Civil Service, Hallé, Yorkshire Symphony and B.B.C. Mr. Hugo Anson writes "We wish him every luck in a career which has started so brilliantly."

Gordon Jacob's second symphony was given its first public performances at Bournemouth on June 30 and July 1 by Dr. Rudolf Schwarz and the Bournemouth Municipal Orchestra.

Tessa Robbins played Mendelssohn's violin concerto with the Overseas League Symphony Orchestra at St. Andrew's Hall, Overseas House, London, on June 16 and 17.

Margaret Bissett took part in "Elijah" at Reading and Per golesi's "Stabat Mater" at Wycombe Abbey School during March. During April she sang the contralto solos in Bach's B minor Mass at Aberdeen and gave a recital for the Lyminge Music Club with Harry Stubbs and Harold Fairhurst.

Alan Dickinson conducted Vaughan Williams's "Thanksgiving for Victory" and Handel's "Judas Maccabeus" in Durham Cathedral on March 13 with the Durham Colleges Choral Society and the Newcastle Bach Choir Society's Orchestra.

Norman Demuth conducted his "Overture for a Joyful Occasion" at the Winter Gardens, Bournemouth, on April 10.

Jian-Shin Yang has recently given several broadcasts for the French radio and the B.B.C.

The Vivien Hind Quartet played quartets in the Parish Church, Tonbridge, on June 30. The choral music in the same concert was conducted by Dr. Allan W. Bunney.

The Tudor Singers, conducted by Harry Stubbs, gave a recital at Sherborne School on June 27.

FESTIVAL NEWS

ALDEBURGH.—June 5-13. This festival was mainly devoted to the music of Benjamin Britten, and included the first performance of his "Saint Nicolas" cantata, written for the centenary of Lancing College. "Albert Herring," with Margaret Ritchie, Peter Pears and Denis Dowling among the soloists, was given three times.

THE BATH ASSEMBLY.—April 21-May 1. Malcolm Arnold's orchestral suite, "To Youth," was given its first performance at the opening concert by the National Youth Orchestra (for which it was specially composed), conducted by Dr. Reginald Jacques. On the following day, the Boyd Neel Orchestra included Gordon Jacob's oboe concerto in its programme, with Leon Goossens as soloist.

CHELTENHAM.—June 28-July 10. The programmes played by the Hallé Orchestra under John Barbirolli included Vaughan Williams' sixth symphony in E minor, Moeran's Two Pieces for Orchestra, and the first performance of Arthur Benjamin's Symphony No. 1 (N.B.—The announcement of this symphony's first performance in Sheffield

last December in the February number of this magazine was, unfortunately, incorrect). Britten's "Albert Herring" and new version of "The Beggar's Opera" were given by the English Opera Group, and chamber works by Rubbra and Bernard Stevens were played. Mr. Frank Howes and Mr. Scott Goddard spoke in the opening Critics' Forum, and other artists taking part in the festival included Henry Holst, Edmund Rubbra, Margaret Ritchie, Millicent Silver and John Francis.

EDINBURGH.—August 22-September 12. Vaughan Williams' sixth symphony was played by the B.B.C. Orchestra, under Sir Adrian Boult, and his overture; "The Wasps," by the Scottish Orchestra. The Boyd Neel Orchestra included works by Britten, Ireland, Tippett, Gordon Jacob and Vaughan Williams in its programmes, and Kathleen Long, Kendall Taylor and Leon Goossens were among the soloists. The Carter String Trio gave a chamber concert, and Natasha Lutvin was the pianist in a recital of verse and music. Dr. Thornton Lott-house was responsible for the continuo part in Sir Malcolm Sargent's performance of the B minor Mass.

HUDDERSFIELD.—May 26-29. This festival of British music was given by the Yorkshire Symphony Orchestra and the Huddersfield Glee and Madrigal Society, conducted by Maurice Miles. The first concert included the first performance of a Theme and Variations by Maurice Jacobson, a Festival Overture by Rubbra, and Malcolm Arnold's Symphony for Strings. Vaughan Williams' Serenade to Music, Britten's violin concerto, and Bliss' Introduction and Allegro for full orchestra were performed at the second concert, and Ireland's piano concerto and Moeran's "Lonely Waters" and "Whythorne's Shadow" at the third. The soloists included Phyllis Sellick and Kendall Taylor.

OXFORD, May 9-16. The main event in this festival of British music was the concert on May 12 in commemoration of the centenary of the birth of Sir Hubert Parry. As well as Parry's "Lady Radnor Suite" and Songs from the English Lyrics, the programme also included the first performance of Vaughan Williams' Motet: "Prayer to the Father of Heaven," dedicated, in the composer's own words, "to the memory of my master, Hubert Parry, not as an attempt palely to reflect his incomparable art, but in the hope that he would have found in this motet (to use his own words) 'something characteristic.'" On the same evening Dr. Thomas Armstrong conducted a programme of Parry's choral music, in which several organ works were played by Philip Taylor. The week's programmes also included Vaughan Williams' sixth and "Sea" symphonies, Holst's "Hymn of Jesus," Dyson's "At the Tabard Inn" overture, Rubbra's Festival Overture and string quartet in F minor, Bliss's "Lie Strewn the White Flocks," Constant Lambert's "Eight Poems by Li-Po," Elizabeth Lutwen's "Four Songs for Tenor and String Quartet," Butterworth's "The Banks of Green Willow," Stanford's clarinet concerto, and a motet by William Harris. Dr. William McKie included works by Stanford and Parry in his organ recital at Magdalen College, and Dr. Henry Ley played organ pieces by Alcock, Walford Davies, Harris, Howells, Charles Wood, Stanford and Vaughan Williams at Christ Church. The Boyd Neel Orchestra, Margaret Ritchie, Joan Gray, Frederick Thurston and Stella Hichens also took part in the festival.

WINDSOR.—June 19-26. The aim of this year's eight-day festival in St. George's Chapel was not only to commemorate the sextenary of the foundation of the Order of the Garter, and of the College of St. George, but also to concentrate on the work of English composers, especially those associated with St. George's Chapel from the sixteenth century to the present day. The Chapel choir sang their daily services, contributed a programme, and combined in another programme

with Eton College Chapel Choir. The St. Michael's Singers, the Cantata section of the Oxford Bach Choir, the Morley College Choir and Orchestra, the Windsor and Eton Choral Society, the Vivien Hind String Quartet, the Slough Philharmonic Orchestra (Strings) all contributed programmes, and Dr. Fellowes gave a lecture on English Cathedral Music. The conductors were Dr. W. H. Harris, Dr. Sydney Watson, Dr. Harold Darke, Dr. Thomas Armstrong, Mr. Michael Tippett and Mr. Anthony Hopkins; and the organists Dr. Henry Ley, Mr. Philip Moore and Dr. Harris.

WORCESTER. September 5-10. The Three Choirs Festival, conducted in the main by Sir Ivor Atkins, included Dyson's "Nebuchadnezzar" and Suite for small orchestra, Vaughan Williams' Tallis Fantasia and "Job" (orchestral version), Rubbra's "The Morning Watch" and Sinfonia Concertante for piano and orchestra, and Parry's Coronation Te Deum and anthem "I was glad." Soloists included Phyllis Sellick, Mary Jarred, Henry Holst and Gordon Clinton; and the Boyd Neel Orchestra, without which no festival would be complete, provided the final concert with Britten's Frank Bridge Variations in the programme.

NEWS IN BRIEF

In memory of her late husband, Mrs. Edwin Evans is making a personal gift of £25 for a work of chamber music by a young British composer. The work shall not require more than seven musicians and must have been composed within the last three years. The London Contemporary Music Centre will give the first performance (N.B.—It must be the first) of the successful composition at one of its public concerts during the forthcoming season. Scores, which please mark, "Edwin Evans Memorial Prize," must be received at the above address not later than January 1, 1949. No indication of the composer's name should appear on the score. A pseudonym only must be used and a sealed envelope containing his or her identity enclosed.

The Society of Women Musicians announces two memorial prizes of the value of £20 to be awarded in alternate years for new works of chamber music by women composers. They commemorate Elsie Horne, a past-president, and W. W. Gobbett, who did much for chamber music. Particulars may be obtained from 139 New Bond Street.

The Glasgow Society of Musicians, Limited, has decided to award a prize of £150 to the best new work of sufficient merit submitted by a composer of British nationality. The work submitted must be for a combination of from two to five instruments and must last from 15 to 20 minutes. It must not have been publicly performed, and after the competition it will remain the copyright of the composer.

Vaughan Williams is engaged in writing an Opera on the subject of "Pilgrim's Progress." He has had the idea in his mind for many years, and one separate section, called "The Shepherds of the Delectable Mountains," has often been performed. At one time he gave up the idea of finishing the opera and used some of the themes for his Symphony in D. Since then, however, he has turned to it again and it is now known to be nearly completed.

The following people have recently been elected Fellows of the College: the late Sir Warren Fisher, Sir George H. Gater, Sir Donald Somervell, Mr. Frank Howes, Professor Patrick Hadley, Dr. Sydney Watson, Dr. Thomas Armstrong and Dr. Reginald Thatcher.

The Royal College of Music Patron's Fund, founded by Lord Palmer, announces that the Queen's Prizes for 1948 have been awarded to Miss Eileen Croxford (cello) and Mr. Alan Loveday (violin). The adjudicators were Mr. F. Bonavia, Dr. Arthur Bliss, and Sir Steuart Wilson.

A second series of E.D.A.C. concerts is starting at Central Hall, Westminster, in October, conducted by Trevor Harvey. The aim of these concerts is to provide a high standard and wide range of music at a price within the income of young people in business, industry, college or school. The soloists include several Collegians, and on November 17 the first London performance of Gordon Jacob's new Symphony in C will be given.

The French Government has recently conferred the honour of "Officier d'Académie" upon Miss Seymour Whinyates for services rendered to French culture.

Clifford Browne, John Lee, Michael Turner and James Swinbanks have been appointed music masters at Holloway School, Hilldrop, Uppingham, Eastbourne College, and Camberley County Grammar School, respectively.

A certain Mr. Ronald Binge (not a Collegian) has written a piano piece entitled "Vice Versa" which sounds exactly the same whether played backwards or forwards. Whereas Moscheles produced a similar composition lasting forty bars, Mr. Binge's composition runs to one hundred and thirty-four bars, and according to the publisher has "definite shape, attractive melodies, and a fuller harmonic texture"!

N.U.S. ARTS FESTIVAL

On December 31 about four hundred students from all over England will be travelling by train, coach, or even hitch-hiking to Leeds, where the National Union of Students will be holding its third Arts and Drama Festival. This Festival will differ from its two predecessors by introducing music on an equal footing with painting, plastic art and drama.

Art students are submitting their works to college selection committee before approval by a board, and their chosen paintings and sculptures will be on view in the Leeds Art Gallery, kindly lent by the Corporation. Every night there will be a play in the spacious University Union Theatre produced and acted by a University drama society, and in the morning lectures followed by discussions on the play by well-known men of letters.

The arrangements for music have not progressed so far, but this is because they largely depend on YOU. Among musical lecturers who have so far accepted is Alec Robertson. It is hoped to have a public rehearsal of the Yorkshire Symphony Orchestra under Maurice Miles containing, of course, some old friends from College. But this is a students' festival and as such demands a good contribution from us. Good chamber ensembles (wind as well as string) with a well rehearsed repertoire, however small, and soloists are vitally necessary. Our greatest ambition is to raise a string orchestra of the standard of that conducted by Cecil Aronowitz last year. There should also be a chance of performing some students' compositions. Any other suggestions will be welcome: please make them to members of the special sub-committee of the Students' Association. There will be a publicity campaign announcing further details, but please note the registration date is October 28.

The total cost of board, lodging and free admission to all plays, concerts, lectures and exhibitions will not exceed about 4½ guineas (of course participants from here will have all expenses paid). Surely the cheapest and most concentrated festival of the year!!

FRANK HAWKINS.

MARRIAGES

DARKE—GOODALL. On July 22, 1948, at the Congregational Church, New Barnet, Hubert S. G. Darke to Olive M. Goodall.

FENN—HEPBURN. On April 24, 1948, at Bulawayo, Rhodesia, Hugh Fenn to Erica Cecile Hepburn.

NICKSON—WORTLEY. On June 19, 1948, at St. Mary Abbott's, Kensington, Noel Nickson to Margaret Wortley.

POHL—HALL. On January 24, 1948, at St. Peter's, St. Mary Bourne, Hants, W. John Pohl, B.Sc., L.R.A.M., to Madelaine J. Hall.

BIRTHS

DOSSER. On May 18, 1948, to Diana (née Levinson), a son, Peter Lance.

REVIEWS

"CHANTICLEER": A TALE FOR SINGING. By Thomas Wood. The words derived from "The Nun's Priest's Tale" of Geoffrey Chaucer by Nevill Coghill, and set for voices alone. Vocal score 6s. Stainer & Bell, Ltd.

A Canterbury Tale set for voices by Thomas Wood sounds promising. Chaucer, we know, will give us incomparable character drawing, vivid incident, pithy comment. Dr. Wood, who, we dare suggest, might himself have stepped from the pages of "The Canterbury Tales," will give us sound harmony, bold tunes, and expert choral writing. Expectation runs high, and is satisfied.

The sub-title, please note, is "a tale for singing"; a tale of Reynard in the farmyard, set for several soloists and unaccompanied mixed chorus. Dr. Wood advocates informality in performance, as befits story-telling: gesture, laughter and exclamation will not be out of place. I applaud this suggestion for the abolition of the "extremely serious" atmosphere that pervades the concert halls, sacrifice though it may be. The Lost Chord has lingered on too long.

Village choirs will think twice, or more, before tackling "Chanticleer," although, as the composer remarks, the music is not as hard as it looks. In an unaccompanied work lasting forty-three minutes loss of pitch can be set right without loss of face; and there will be special opportunities for this at the end of the fourth and sixth sections, where short breaks can be made. The writing is almost always confined to four parts and is not contrapuntal. Rhythmic problems are few. The difficulties lie mainly in the employment of extreme ranges of voice; in the harmonic idiom which, although of respectable lineage, is distinctive and sometimes off the beaten track, and in sheer staying-power. For the soloists, three male and three female, there are unaccompanied solo passages that set a good many problems of pitch and will require firm and spacious delivery if the audience's interest is to be retained.

"Chanticleer" is a narrative, skilfully arranged both dramatically and musically in eight contrasted sections that range from the tenderest of love music to the heat and fury of the chase. A mere perusal of the score makes one sigh for the opportunity to hear it. For bold, broad chordal masses see Section 2, descriptive of regal Chanticleer, and parts of Section 3 (Dame Partlett). For a good tune in the forthright tradition of Arne, Dibdin and Stanford, see "Chanticleer in all his pride" (page 53). And for telling scherzo writing there is Section 6, "The Hunt." Quotations (duly acknowledged in Elgarian inverted commas) from "Cherry Ripe," the Prize Song from *Meistersinger*, and "See the Conquering Hero Comes" are introduced with shrewd judgment and humorous effect.

The form of the work is dictated mainly by incidents of the tale, which has its own dramatic unity. There are, however, several instances of repetition of thematic material in different movements, and the opening bars, which evoke an atmosphere of remoteness and serenity, are employed to relax the tension after the exciting fifth section and again at the end.

The success of "Chanticleer" will depend to a considerable extent on the gusto with which its various incidents are related. Gusto is synonymous with easy delivery, and "Chanticleer" is not an easy work. The vocal score is, however, most helpfully edited with numerous cues and leads and, apart from a confusing lay-out in bar 3, page 8, is a model of its kind. It should help to win success for one of the most original and striking choral works that England has produced in modern times.

ERNEST CHAPMAN.

THE VOICE OUT OF THE WHIRLWIND. Motet. By R. Vaughan Williams. Oxford University Press. 1s. 8d. PRAYER TO THE FATHER OF HEAVEN. Motet *a capella*. By R. Vaughan Williams. Oxford University Press. 9d. (a) THE STORM IS OVER and (b) SPRING GOETH ALL IN WHITE. By Robin Milford. Unaccompanied Part-songs. Oxford University Press. (a) 1s., (b) 4d.

Of these four pieces "The Voice out of the Whirlwind" is the most important. It is set for S.A.T.B. and has an independent organ accompaniment; the words have been taken from the Book of Job while the music is an adaptation by the composer of *Galliard of the Sons of the Morning*—Scene VIII, of "Job." The origin of the music is, in itself, sufficient recommendation, and the reviewer's only task is to express the hope that this fine motet will take its due place in Cathedral Music Lists, and Diocesan Festivals.

"Prayer to the Father of Heaven" (a motet, *a capella*), is a setting of words by John Skelton. The music is fairly straightforward and within the reach of competent choirs of catholic taste.

On the other hand, Mr. Milford's "The Storm is over" demands expert singers with a well developed sense of time and pitch to approach, even, his requirements. In fact, the rhythmical subtleties might escape an experienced conductor, and perhaps the composer's intentions could have been met by a less complicated system of quintuplets and triplets; the latter often sub-divided into one crotchet and two semi-quavers in a two-four bar. One wonders whether, in quick passages, a six-eight time signature would not do as well; for that, surely is the only way of interpreting to a choir.

By comparison, "Spring goeth all in white" is straightforward. Here, as in "The Storm is over," Mr. Milford has been very faithful in his setting of Robert Bridges' words, and this short, madrigalean part-song should be acceptable to those who appreciate the composer's idiom.

JOHN TOOZE.

SUITE FOR PIPES. By Vaughan Williams. Oxford University Press. Score 5s., parts 1s. 6d.

The suite, written for performance on treble, alto, tenor, and bass bamboo pipes consists of four movements: Intrada, Minuet, Valse and Jig. It demands a high standard of musicianship and technical skill on the pipe which the average player would find beyond his capabilities. This is as it should be, because it is only by the production of such works as this being made available to the general public that the average standard of playing will improve. The minuet is a particularly delightful movement, being more suited to the pipe than the others which could be played "equally well on strings."

The possibilities of writing for pipes—and recorders for that matter—have so far not been explored very seriously by most modern composers and it is encouraging that Vaughan Williams has considered it worthwhile to make the experiment.

FREDA DINN.

A COUNTRY TOWN. SUITE FOR PIANOFORTE. Elizabeth Macconchy. Hinrichsen Edition. 2s. 6d.

Nine short pieces, all pictorial, and published as "Educational Music." I strongly recommend them as such; they have real musical interest and feeling for atmosphere, and are written (and fingered) in such a way as to clarify the student's approach to the use of the fingers; which is a very important consideration.

ERIC HARRISON.

PRELUDE AND FUGUE IN D MINOR AND MAJOR. Havergal Brian. Augener, Ltd. 8s.

A large-scale work, written with great sincerity. I question the "Andantino" marking of the prelude, since I could only make it effective with an allegretto feeling; it left me with a strong impression of Rachmaninoff, particularly in the coda, although Rachmaninoff certainly never wrote an entire piece in two-part counterpoint! The fugue subject consists of two two-bar phrases, rhythmically identical, and handicaps the composer from the start by its lack of rhythmic progression. Some of the writing here, by the way is awkward for the player, and not rewardingly so. The climax is well built, but the coda unsatisfactory.

ERIC HARRISON.

A HARVEST MEDITATION, FOR ORGAN. By Robin Milford. Oxford University Press. 8s.

A decoration of a hymn-tune in various harmonic styles, perhaps owing something to Karg-Elert's style of harmonic styles. I admit to routing a congregation of Baptists in my youth by playing the last verse of a hymn to this tune in canon at one bar between treble and bass, but I didn't publish it.

ERIC HARRISON.

PRIZES, 1948

The Director has approved the following awards:—

TAGORE GOLD MEDAL Peggy Gray

PIANO

CHAPPELL MEDAL and NORRIS PRIZE ... D. Parkhouse

HOPKINSON GOLD MEDAL and ELLEN SHAW WILLIAMS PRIZE Peggy Gray

HOPKINSON SILVER MEDAL and HERBERT FRYER PRIZE Elsie Jacobs

DANNREUTHER PRIZE Elisabeth Buckingham

PAUER PRIZE Shirley Welch

BORWICK PRIZE R. M. Thompson

HERBERT SHARPE PRIZE G. A. R. Wallis

MARMADUKE BARTON PRIZES Gillian Topping

CHITRA JAYASINGHE-PERIS

MC EWEN PRIZE Mary E. Wilson

SINGING

HENRY LESLIE PRIZE	...	...	...	Monica Sinclair
JOSEPH MAAS EXHIBITION	...	...	...	Ereach Riley
ALBANI PRIZE (Women)	...	...	...	June Wilson
GILIA GRISI PRIZE (Women)	...	...	...	Elsie Morison
MARIO GRISI PRIZE (Men)	...	...	...	K. Priscott
CHILVER WILSON PRIZES	...	...	...	Joan M. Boyd Gladys Lewis
DOROTHY SILK PRIZE	...	...	...	Maud Weyhausen
POWNALL PRIZE (Men)	...	...	...	A. O. Grundy
LONDON MUSICAL SOCIETY PRIZE	...	...	...	A. C. Brown

VIOLIN

HOWARD PRIZE	...	...	...	Tessa Robbins
W. H. REED PRIZE	...	...	...	Edna Arthur
STANLEY BLAGROVE PRIZE	...	...	...	Elsie Jensen
NACHEZ PRIZE	...	...	...	Esther Sargon
DOVE PRIZE	...	...	...	A. D. Brown
DOVE PRIZE	...	...	...	Jacqueline Bower
BEATRICE MONTGOMERIE PRIZE	...	...	...	M. S. Latchem

VIOLA

LESLEY ALEXANDER PRIZE	...	...	...	Bridget Howe
GIBSON PRIZE	...	...	...

CELLO

LESLEY ALEXANDER PRIZE	...	...	...	Mary Mitchison
STERN PRIZE	...	...	...	B. Schrecker
SCHOLEFIELD PRIZE	...	...	...	W. Simenauer

WIND INSTRUMENTS

EVE KISCH PRIZE	...	...	...	G. A. De Peyer
COUNCIL PRIZE	...	...	...	{ Penelope Hills
COUNCIL PRIZE	...	...	...	{ Juliet Fenton
MANNS PRIZE	...	...	...	P. M. Jones
COUNCIL PRIZE	...	...	...	A. B. Solomon
JAMES PRIZE	...	...	...	B. Pollard
OLIVER DAWSON PRIZE	...	...	...	N. Mylchreest
COUNCIL PRIZE	...	...	...	W. E. Bush
			...	A. P. Mitchell

COMPOSITION

SULLIVAN PRIZE	...	...	...	J. Addison
FARRAR PRIZE	...	...	...	J. Horowitz
EDWARD HECHT PRIZE	...	...	...	J. P. Cannon

ORGAN

HAIGH PRIZE	...	...	...	Margaret Cobb
PARRATT PRIZE	D. E. Vaughan
STUART PRIZE	J. A. Birch

OPERA

HARRY REGINALD LEWIS PRIZE	Eric Shilling
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COBBETT CHAMBER MUSIC PRIZES

FOR COMPOSITION—				
First Prize	{ (Equal)	{ John Buckland
Second Prize	...	...		Stephen Dodgson
FOR PERFORMING—				
First Prize	...	...	...	R. Stanbridge
Second Prize	...	...	...	{ H. Bean
HURLSTONE PRIZE	...	...	...	{ J. Coulling
				Sylvia Southcombe
			...	Rosemary Pfaendler
			...	Anne Broomhead

A.R.C.M. EXAMINATION
JULY, 1948

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Solo Performing)—

Challis, Eileen Mary
 Fry, Bridget Katharine
 Jayasinghe-Peris, Chitra Malinee
 Lawson, Hazel Olivine.
 McGlashan, Mollie.
 Moulding, Stanley
 Muller, David
 Pentith, Barbara Phyllis
 Raven, Eileen
 *Troskie, Olga
 Wheatley, Margaret Mary

SECTION II. PIANOFORTE (Teaching)—

Angus, Alan
 Brockless, Brian Gilbert
 Budden, Lesley Margaret
 Burrell, Gillian Mary
 Clemoes, Gwendoline Mary
 Cohen, John Michael
 Laycock, Geoffrey Newton Stephen
 Lea-Wilson, Lesley Barclay
 Lee, Julia Mary
 Mackenzie, Monica
 Morton, Gillian Leigh
 Rance, Stephanie Grace
 Scott, Ronald Ernest
 Tubbs, Joan Enid
 Turner, Michael Garth
 Webster, Elaine Heathcock
 Welham, Peggy Millicent

SECTION V. STRINGED INSTRUMENTS (Solo Performing) --

Violin—

*Chew, Robert Henry
 Graham, Helen Marcia
 Jensen, Elsa Janet
 Stanbridge, Roland Thomas
 Streatfeild, Simon Nicholas

Viola

Buxton, Frederick Charles
 Coulling, John Charles
 Frye, Robert Arthur
 Howe, Bridget Nina

SECTION VI. STRINGED INSTRUMENTS (Teaching) —

Violin—

Elsey, Muriel Eleanor
 Gomez, Rosalind Elsie
 Stamp, Olive Margaret

Violoncello—

Bolger, Margaret Mercedes
 Lee, John

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SECTION VIII. WIND INSTRUMENTS (Solo Performing)—

Flute—

Fenton, Juliet
Millie, Kenneth Gordon

Bassoon—

Pollard, Brian Joseph

SECTION IX. SINGING (Solo Performing)

Andrews, Leslie Arthur
Barber, Joan Elizabeth
Bewick, José Loraine
Poole, Eileen Joyce
Priscott, Keith
Riley, Ereach
Truscott, Jean Alissmon
Woods, Jean M.

SECTION XIII. SCHOOL MUSIC (Teaching)

Brook Foster, Olive Ethel

* *Pass in Optional Harmony.*

LIST OF NEW PUPILS ADMITTED TO COLLEGE

RE-ENTRIES—CHRISTMAS TERM, 1948

Beers, A. W.	Geake, Joyce
Boswell, P. F.	Groome, P.
Burton, M. A. E.	Moore-Bridget, J.
Copley, L. A.	Rance, Stephanie
Curd, C. D.	

NEW STUDENTS—CHRISTMAS TERM, 1948

Abramowitz, Roselyn	Cooper, Ellen V.
Alderson, Grace	Cook, P. T.
Allanson, H. R. G.	Cotes, Celia M.
Arnold, R. H.	Couling, Vivienne
Ashford, Joy	Cowsill, D.
Ashley, Marilyn	Croucher, M. J.
Aylett, Josie	Crowson, J.
Back, Jean A.	Dalton, H. J. M.
Ball, Valerie	Dann, Audrey E.
Barnett, J. J. H.	Davies, J. R.
Beeton, Elise V.	Dobson, Margaret
Bentley, Mina J.	Drawater, Ann G.
Bibby, Beryl	Eastwood, Gillian.
Bowie, E. B.	Eccles, Joan
Bradley, Olive	Eddowes, Ruth M.
Bremner, H.	Elsey, Muriel
Bridges, Johanna	Eminton, Ann
Brockless, Pauline	Evans, J. S.
Brodetsky, Adle	Fifer, J. M.
Brolly, Margaret L.	Fisher, Diana
Brown, Shirley C.	Flaherty, B. C.
Budden, J. M.	Fletcher, José C.
Bulow, B. C.	Franchi, Dorothea
Burrows, D. I.	Fuest, J.
Cain, Patricia	Galant, D. N.
Carole, Winifred P.	Gaynor, Anne E.
Clare, D. J.	Gibb, Alison M. S.
Clark, P. T.	Gibson, Margaret C.
Clark, R. G.	Glenister, Brenda
Conron, N.	Grant-Richardson, N.

Greene, Diana	Pickerell, Anne M.
Gregory, Elizabeth	Pike, Olive M.
Grimsdale, R. J.	Pitstow, Margaret E.
Grissell, R. F.	Plantevan, R.
Groves, P. H. C.	Pollard, L.
Gurr, F. L.	Purchese, D. B.
Hall, Joan	Quelch, Marita A.
Hall, D. A.	Resting, Angela
Hall, P. S.	Ridley, Helen C.
Hancock, Gillian	Robertson, D.
Harding, J.	Rodd, Beryl T.
Hayward, Jill.	Rolston, Clare R.
Haywood, Sheila J.	Rowlands, J. R.
Hildersley, Mary G.	Rowley, Marjorie F.
Holly, Beryl E.	Sailes, Patricia M.
Hughes, Evelyn	Scott, Agnes H.
Hurford, P. J.	Sargon, E.
Jones, Sheila	Saxon, Elizabeth.
Jones, Valerie	Sergeant, D. C.
Keen, Sheila D.	Silverman, Helen S.
Kent, N. A.	Southam, Stella
Key, Rosemary	Smart, B. W. J.
Kittleson, C. J.	Smith, Kathleen M.
Lambert, A. N.	Smith, Lorna M.
Langhorn, Doreen	Solling, Joy
Lee, Mary L. T.	Stanfield, Ruth S.
Lewis, Miriam M.	Stewart, W. R.
Long, W. R.	Stone, Rosamund
Lovell, Maureen	Sumpton, W.
McCaw, J. L.	Thomson, P. L. C.
Mony, A. W.	Thorpe, R. N.
Mann, L. F.	Townrow, Jennifer.
Mather, Christine K.	Truby, R. W.
Matthews, Beryl	Vercoe, A. A.
Melvin, Maureen P.	Watkin-Jones, D.
Milbank, A. F.	West, Beryl M.
Millar, Jean C.	West, Kathleen M.
Milne, Avis	Wedderburn Catherine C.
Neal, M. A. J.	Weiss, Eileen
Nichol, Barbara	Wild, Brenda V.
Oakley, Janet M.	Williams, B. G.
Oppenheim-Openchowska,	Wood, Bernadine
	Woodsell, June
Osborne, Rosemary	Wragg, Margaret
Palamkote, H. P.	Young, Sheila
Par, Heather L.	
	Aniele M.

ERNEST PALMER OPERA SCHOLARSHIPS

Rowlands, Joan R. (Manchester) Vercoe, A. A. (New Zealand)

LIST OF DATES, 1948-49

AUTUMN TERM	...	...	September 20 to December 11, 1948
FASTER TERM	...	...	January 3 to March 26, 1949
SUMMER TERM	...	...	April 25 to July 16, 1949

R.C.M. CROSSWORD SOLUTION

ACROSS : 1, Frescobaldi; 7, 21, Cyprus; 9, Basso ostinato; 10, Ironical; 12, Godiva; 14, Ghouls; 16, Macaroni; 19, Thomas Weelkes; 22, Tonal answer.

DOWN : 1, Falling Star; 2, Ebb; 3, Cesti; 4, Baobab; 5, Lush; 6, Inigo; 7, Clarino; 8, Probationer; 11, Odorous; 13, Wavell; 15, Leant; 17, Alkan; 18, Swan; 20, Saw.

COLLEGE CONCERTS

WEDNESDAY, APRIL 28th (Recital)

IRIS KELLS (Soprano)

and

MARGARET OLIVIER, A.R.C.M. (Scholar) (Piano)

SONGS ...	...	...	a. Caro voi seit'e'all alma	...	...	...	Handel
			b. Bel raggio lusinghier (<i>Semiramide</i>)	...	...	...	Rossini
PIANO SOLO ...	...	...	Theme and Variations	...	...	...	Fauré
SONGS ...	...	...	a. Die Vogel	...	...	...	Schubert
			b. Nacht und Träume	{	...	...
			c. Der Schmied	{	...	...	Brahms
			d. Von ewiger Liebe	{	...	...	Schumann
			e. Roslein, Roslein	...	...	...	Wolff
			f. Bescheiden Liebe	...	...	...	Ravel
PIANO SOLO ...	...	...	Le Tombeau de Couperin	...	...	...	Quilter
SONGS ...	...	...	a. Love's philosophy	...	...	...	Walton
			b. Daphne	...	...	...	Rubbra
			c. It was a lover and his lass	...	...	...	Warlock
			d. Sleep	...	...	...

Accompanist: KATHLEEN BELL, A.R.C.M.

WEDNESDAY, MAY 5th (Recital)

MARION STUDHOLME, A.R.C.M. (Scholar) (Soprano)

ROLAND STANBRIDGE (Scholar) (Violin)

and

DAVID PARKHOUSE, A.R.C.M. (Scholar) (Piano)

SONGS ...	...	...	a. When Laura smiles	...	...	...	Rossiter
			b. Oft have I sighed	...	...	...	Campion
			c. Downe-a-downe	...	...	...	Pilkington
			d. A pretty, pretty duckie	...	...	...	Bartlett
			e. Weep ye no more	...	...	...	Dowland
			f. Whither runneth my sweetheart?	...	...	...	Bartlett
SONATINE for Violin and Piano	...	...	...	...	...	...	Sibelius
CAVATINA	...	...	Come per me sereno (<i>Sonnambula</i>)	...	...	...	Bellini
SONGS ...	...	...	a. The lilies	...	...	...	Rachmaninoff
			b. Before my window	{	...	...
			c. Hopak	...	...	...	Moussorgsky
SONATA for Violin and Piano in D minor, Op. 108	...	...	...	...	...	...	Brahms
SONGS ...	...	...	a. Shepherd, thy demeanour vary	...	...	...	Lane Wilson
			b. Sweet chance, that led my steps abroad	...	...	...	Michael Head
			c. Philomel	...	...	...	Julius Harrison
			d. Prelude	...	...	...	Cyril Scott
			e. Neglected moon	...	...	...	Armstrong Gibbs
			f. Love's philosophy	...	...	...	Delius

Accompanist: JEAN PARKER

WEDNESDAY, MAY 12th (Recital)

ELISABETH BUCKINGHAM, A.R.C.M. (Scholar) (Piano)

EDNA ARTHUR, A.R.C.M. (Caird Scholar) (Violin)

SYLVIA SOUTHCOMBE (Scholar) (Cello)

and

JUNE WILSON, A.R.C.M. (Associated Board Scholar-Australia) (Soprano)

PIANO TRIO in C major, Op. 87	...	...	a. Le colibri	...	...	...	Brahms
SONGS ...	...	...	b. Papillons	{	...	...	Chausson
			c. De soir	{	...	...	Debussy
			d. Mandoline	{	...	...
PIANO TRIO	...	...	...	...	...	...	Ravel
SONGS ...	...	...	a. Morning hymn	...	...	...	Henshaw
			b. Cradle Song	...	...	...	Bax
			c. The merry green wood	...	...	...	Moran
			d. To one who passed whistling in the night	...	...	...	Gibbs
			e. Pretty ring time	...	...	...	Warlock

Accompanist: PEGGY GRAY, A.R.C.M. (Scholar)

WEDNESDAY, MAY 19th (Chamber)

PIANO SOLO ...	...	Fantastic, Op. 17 (<i>first movement</i>) ...	...	...	Schumann
		DOROTHY ANN LOW, A.R.C.M.			
SONATINA for Violin and Piano, Op. 100	...	...	...	...	Dvorak
		SYLVIA TEITELBAUM (Associated Board Scholar)			
		ROBERT WILSON, A.R.C.M.			
SONGS ...	...	<i>a.</i> Vom Monte Pincio	...	...
		<i>b.</i> Zwei braune Auge	...	...
		<i>c.</i> An der Bahre einer jungen Frau	...	...
		<i>d.</i> Jägerlied	...	...
		<i>e.</i> Ein Traum	...	...
		UNA HALE (Scholar)			
		Accompanist JOHN BIRCH			
QUINTET for Piano, Oboe, Clarinet, Horn and Bassoon, K.452	...	...	...	...	Mozart
		MARY VALENTINE, A.R.C.M.			
		VLASTIMIL ZOHA			
		GERVASE DE PEYER, A.R.C.M. (Scholar)			
		MICHAEL MAGEE (Scholar)			
		BRIAN POLLARD (Scholar)			

TUESDAY, MAY 25th (Second Orchestra)

OVERTURE ...	...	Titus ...	...	...	...	Mozart
PIANO CONCERTO No. 3 in C minor	...	...	...	...	...	Beethoven
		MARY ENSELL, A.R.C.M.				
SYMPHONY in C major	...	...	...	...	...	Bizet
		Conductor GEORGE STRATTON				
		Leader of the Orchestra: BRIDGET McKEOWNS				

WEDNESDAY, MAY 26th (Chamber)

TRIO in B flat major for Violin, Flute and Piano, with Cello continuo	...	...	...	...	C. P. E. Bach
		SALLY BROOKE-PIKE			
		ANDREW SOLOMON, A.R.C.M. (Exhibitioner)			
		RALPH WYLLIE, A.R.C.M.			
		MERCEDES BOLGER			
PIANO SONATA in E flat major, Op. 31, No. 3	...	...	...	...	Beethoven
		ANN BROOMHEAD (Scholar)			
"SUITE POPULAIRE ESPAGNOLE" for Cello and Piano	...	...	...	...	De Falla
		ROSEMARY PIAENDLER, A.R.C.M. (Scholar)			
		HELEN THOMPSON, A.R.C.M. (Scholar)			
QUINTET for clarinet and strings	...	...	...	...	Arthur Bliss
		GERVASE DE PEYER, A.R.C.M. (Scholar)			
		EDNA ARTHUR (Caird Scholar)			
		GLENNE ADAMS (Associated Board Scholar—New Zealand)			
		JOHN COULING			
		SYLVIA SOUTHCOMBE (Scholar)			

WEDNESDAY, JUNE 2nd (Chamber)

PIANO SOLO ...	...	Toccata and Fugue in D minor	...	...	...	Back-Tausig
		MARTIN LOCKE, A.R.C.M.				
TRIO for Piano, Clarinet and Viola in E flat major, K.498	...	...	...	...	...	Mozart
		LLOYD HALL, A.R.C.M. (Associated Board Scholar—Jamaica)				
		BERNARD IZEN, A.R.C.M.				
		ROBERT FRYE (Scholar)				
VIOLIN SOLOS ...	...	<i>a.</i> Grave	...	...	Friedemann Bach-Kreisler	
		<i>b.</i> English Dance	...	...	Benjamin Dale	
		ELSA JENSEN (Associated Board Scholar—Canada)				
		Accompanist: PEGGY GRAY, A.R.C.M. (Scholar)				
TRIO for Piano, Violin and Cello in B major, Op. 8	...	...	...	...	...	Brahms
		DAVID PARKHOUSE, A.R.C.M. (Scholar)				
		ROLAND STANBRIDGE (Scholar)				
		MARY MITCHISON (Scholar)				

WEDNESDAY, JUNE 9th (Chamber)

PIANO TRIO in B flat major, K.502	... ... ...	... ... ...	Mozart
	... ... ...	... ... ...	MARION HIRST, A.R.C.M. (Associated Board Scholar)
	... ... ...	... ... ...	URSULA SNOW, A.R.C.M. (Scholar)
	... ... ...	... ... ...	ALIZON CUTFOORTH
SONATA for Violin and Piano	... ... ...	... ... ...	Debussy
	... ... ...	... ... ...	TESSA ROBBINS (Scholar)
	... ... ...	... ... ...	PEGGY GRAY, A.R.C.M. (Scholar)
SONATA for Trumpet and Piano	... ... ...	... ... ...	Hindemith
	... ... ...	... ... ...	PETER STANLEY
	... ... ...	... ... ...	NORMAN SPURDEN
TRIO for Piano, Clarinet and Cello, Op. 114	... ... ...	... ... ...	Bruch
	... ... ...	... ... ...	AVRIL DANKWORTH, A.R.C.M.
	... ... ...	... ... ...	BERNARD IZEN, A.R.C.M.
	... ... ...	... ... ...	DESMOND DUPRE, A.R.C.M.

THURSDAY, JUNE 10th (First Orchestra and Chorus)

OVERTURE	... ... ...	La Gazza Ladra	Rossini
" NIGHTS IN THE GARDENS OF SPAIN " for piano and orchestra	... ... ...	... ... ...	De Falla
	... ... ...	... ... ...	BARBARA PENTITH (Scholar)
" ODE TO MUSIC " for chorus and orchestra	... ... ...	... ... ...	Parry
	... ... ...	... ... ...	<i>This item will be conducted by Dr. Harold Darke</i>
SINFONIA CONCERTANTE for Piano and Orchestra	... ... ...	... ... ...	Walton
	... ... ...	... ... ...	ELISABETH BUCKINGHAM, A.R.C.M. (Scholar)
Conductor	... ... ...	... ... ...	RICHARD APSTIN
Leader of the Orchestra	... ... ...	... ... ...	TESSA ROBBINS (Scholar)

WEDNESDAY, JUNE 16th (Chamber)

ORGAN SOLO	... ... ...	Toccata and Fugue in D minor (Dorian)	Bach
	... ... ...	... ... ...	EILEEN CHALLIS, A.R.C.M. (Exhibitioner)
SONATA for Cello and Piano in C major, Op. 102, No. 1	... ... ...	... ... ...	Beethoven
	... ... ...	... ... ...	FINAR VIGFUSSEN (Iceland)
	... ... ...	... ... ...	BARBARA HOLT, A.R.C.M. (Scholar)
" JOEURS DE FLUTE "	... ... ...	... ... ...	Roussel
	... ... ...	... ... ...	ANDREW SOLOMON, A.R.C.M. (Exhibitioner)
	... ... ...	... ... ...	ANTONY GRAY
SONATA for Violin and Piano	... ... ...	... ... ...	Dohnányi
	... ... ...	... ... ...	URSULA SNOW, A.R.C.M. (Scholar)
	... ... ...	... ... ...	ROBERT WILSON, A.R.C.M.

WEDNESDAY, JUNE 23rd (Chamber)

PIANO SONATA in B minor	... ... ...	... ... ...	Chopin
	... ... ...	... ... ...	DAPHNE SANDEROCK, A.R.C.M.
	... ... ...	... ... ...	(Associated Board Scholar—Canada)
THREE SONGS for soprano and string quartet	... ... ...	... ... ...	Bridget FRY (Scholar)
(a) Rondeau (<i>Charles d'Orléans</i>)	... ... ...	... ... ...
(b) Nightingales (<i>Robert Bridges</i>)	... ... ...	... ... ...
(c) Virginy (<i>Eustache Deschamps</i>)	... ... ...	... ... ...
	... ... ...	... ... ...	ELIZABETH BOYD, A.R.C.M. (Scholar)
	... ... ...	... ... ...	SYLVIA TITTELBAUM (Associated Board Scholar)
	... ... ...	... ... ...	URSULA SNOW, A.R.C.M. (Scholar)
	... ... ...	... ... ...	JOHN COULING
	... ... ...	... ... ...	MARY MITCHISON (Scholar)
SUITE for Flute and Trumpet	... ... ...	... ... ...	Gordon Jacob
	... ... ...	... ... ...	ANDREW SOLOMON, A.R.C.M. (Exhibitioner)
	... ... ...	... ... ...	JOHN CHAMBERS
PIANO QUARTET in A major, Op. 26	... ... ...	... ... ...	Brahms
	... ... ...	... ... ...	MARGARET OLIVIER, A.R.C.M. (Scholar)
	... ... ...	... ... ...	URSULA SNOW, A.R.C.M. (Scholar)
	... ... ...	... ... ...	BRIDGET HOWE (Scholar)
	... ... ...	... ... ...	ALIZON CUTFOORTH (Exhibitioner)

WEDNESDAY, JUNE 30th (Chamber)

TUESDAY, JULY 6th (Second Orchestra)

WEDNESDAY, JULY, 7th (Chamber)

QUINTET for Piano, Oboe, Clarinet, Bassoon and Horn, Op. 16	... . . . .	Beethoven
BRIDGET FRY (Scholar)		
VLASTIMIL ZOHA (Czechoslovakia)		
COLIN DAVIES, A.R.C.M. (Scholar)		
BRIAN POLLARD (Scholar)		
ERIC WITHERELL		
SONATA for Violin and Piano	... . . . .	César Franck
PEGGY CROXTON, A.R.C.M. (Scholar)		
ELIZABETH HOPKINS, A.R.C.M. (Scholar)		
CANTATA No. 51, "Praise the Lord in every land," for soprano, trumpet, strings and continuo	... . . . .	... . . . . Bach
JUNE WILSON, A.R.C.M. (Associated Board Scholar—Australia)		
PHILIP JONES, A.R.C.M. (Scholar)		
ELSA JENSEN (Associated Board Scholar—Canada)		
SYLVIA TITELBAUM (Associated Board Scholar)		
HUSSAIN MOHAMED, A.R.C.M. (Cyrilon)		
DESMOND DUPRE, A.R.C.M.		
DENIS VAUGHAN, A.R.C.M. (Australia)		
JOHN BUCKEY (Scholar)		

WEDNESDAY, JULY 14th (Chamber)

ORGAN SOLO	...	...	Prelude and Fugue in C major	...	...	...	...	Bach
			JOHN BECKET (Scholar)					
SONGS ...	...	(a)	Weep ye no more, sad fountains (<i>Anon. 16th Cent.</i>)					
		(b)	Winter (<i>Robert Frost</i>)	...				Robert Turner
		(c)	Old Skinflint (<i>Wilfred Gibson</i>)	...	...	...	...	(Scholar-Canada)
			ERACH RILEY (Scholar—Australia)					
			Accompanist : JAMES GOVENLOCK (Scholar—Australia)					
SONATA for Violin and Piano in G major, Op. 78	...	...	...	...	...	...	...	Brahms
			ALAN LOVEDAY (New Zealand)					
			PEGGY GRAY, A.R.C.M. (Scholar)					
QUINTET for Clarinet and Strings	...	...	...	...	...	...	...	Weber
			GERVASE DE PEYER, A.R.C.M. (Scholar)					
			EDNA ARTHUR, A.R.C.M. (Caird Scholar)					
			SIMON STREATFIELD					
			JOHN COULLING					
			WILFRED SIMENAUER (New Zealand)					

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given by the County Council Junior Exhibitioners on Monday, July 12, at 5.30 p.m. Piano solos were played by Eileen Broster, John Hursey, Mavis Polley, Eunice Marino, Douglas Moore, Michael Neill, Patricia Carroll and Brenda Glenister. A 'cello solo was played by Jane Peters (accompanist, Brenda Glenister), and a clarinet solo by Donald Purchese (accompanist, Evelyn Eminton). A sonata for two violins was played by Colin Gough and David Bullock, and a sonata for violin and piano by Peter Hall and Pat Bishop. Basil Smart, Anne Ashenhurst, Norman Kent and Jane Peters played a quartet.

The Senior Choir in two items was conducted by M. Humby, and the Combined Choirs sang two pieces, the first conducted by M. Brock and the second, accompanied by F. Dinn, conducted by L. Harry.

OPERA REPERTORY

Two performances by the Opera School, assisted by the First Orchestra, were given in the Parry Theatre on Thursday and Friday, July 15 and 16, at 5.30 p.m.. Conductor, Richard Austin; Leader of the Orchestra, Edna Arthur, A.R.C.M. (Caird Scholar).

HANSEL AND GRETEL (Act I) *Humperdinck*
Thursday Friday

Peter, a broom-maker	... OWEN GRUNDY	ERIC SHILLING*
Gertrude, his wife	... SHIRLEY BROOKS*	MONICA SINCLAIR*
Hansel their children	... GLADYS LEWIS	AMABEL BROCKLEHURST*
Gretel	... MARION STUDHOLME*	ELIZABETH BOYD*

The broom-maker and his wife, tramping the countryside in search of the wherewithal to relieve their poverty, have left their children alone in the house. Bored and hungry, the two little ones after a short while throw aside their work and begin to dance and play, and the mother, returning empty handed, distractedly drives them into the forest to pick strawberries. When the father comes back, he is horrified at the danger to which the children are exposed, and the couple hurry out into the wood to search for them.

FAUST (part of Act III) *Gounod*
Thursday Friday

Faust	... ANDREW DOWNIE*	BASIL YOUNGS*
Mephistopheles	... WILLIAM STEVENSON	WILLIAM STEVENSON
Marguerita	... AMABEL BROCKLEHURST*	MARY DAWSON
Martha	... MONICA SINCLAIR*	PATRICIA BARTLETT

The scene is laid in the garden of Marguerita's house, where, under the evil influence of Mephistopheles, she eventually succumbs to Faust's amorous advances.

LOUISE (Act II, Scene 2) *Charpentier*
Thursday Friday

Louise	... MARY DAWSON	MARY DAWSON
Irma	... ELSIE MORISON*	ELSIE MORISON*
Camille	... MARION STUDHOLME*	MARION STUDHOLME*

Gertrude	... MONICA SINCLAIR*	MONICA SINCLAIR*
Forewoman	... UNA HALE*	UNA HALE*
Errand Girl	... EILIDH McNAB	EILIDH McNAB
Julien	... EREACH RILEY	ALFRED HALLETT
Work Girls	... ELIZABETH BOYD, SHIRLEY BROOKS, GLADYS LEWIS, AMABEL BROCKLEHURST, MARGOT ANDER- SON, JEAN CARROLL, PATRICIA BARTLETT, EILEEN PRICE, JOY HOODLESS, JEAN TRUSCOTT, MARY PERKS, BETTY WOOD.	

The romantic attachment of Louise for the young painter Julien is strongly disapproved of by her working-class parents. This scene takes place in the dressmaking establishment where Louise works. Julien takes advantage of a street band which begins to play in the street outside, to sing a serenade to his sweetheart. Louise, overcome with embarrassment, makes an excuse to go home, and is seen by the work-girls to go away with Julien, much to their amusement.

Produced by SUSAN RICHMOND

LA BOHEME (Act IV)			<i>Puccini</i>
	Thursday	Friday	
Rudolphe, a poet	ALFRED HALLETT	EREACH RILEY	
Marcel, a painter	ERIC SHILLING*	ERIC SHILLING*	
Schaunard, a musician	OWEN GRUNDY	OWEN GRUNDY	
Colline, a philosopher	WILLIAM STEVENSON	WILLIAM STEVENSON	
Mimi	ELSIE MORISON*	UNA HALE*	
Musetta	EILIDH McNAB*	SHIRLEY BROOKS*	

Mimi and Musetta have left Rudolphe and Marcel, and the two friends, though they try to hide their feelings, are inconsolable. With the entry of their companions they forget their grief in a bout of extravagant foolery, which is interrupted by the arrival of Musetta with Mimi, who is in a fainting condition. They do all they can to help the unfortunate girl, but her malady has too strong a hold on her and she is beyond all human aid.

Director of Opera: CLIVE CAREY
 Assistant Producers: SUSAN RICHMOND AND JOYCE WODEMAN
 Stage Manager: JOHN CLEAR
 Scenic Artist: JOHN SHEARMAN

* These performers have completed two years in the Opera School

DRAMA

A performance by pupils of the Dramatic Class was given in the Parry Theatre on Friday, June 25, at 5.30 p.m.

ROBERT'S WIFE

A Comedy in three acts by St. John Ervine

ACT 1: SCENE I. March

June Hanvey, the Vicar's Secretary	...	...	MARY CLARKE
Ann, his parlourmaid	...	...	DOREEN ORME
Miss Orley, a parish worker	...	...	MYRTLE RADNOR
Sanchia Carson, M.B., the Vicar's Second Wife	...	...	SYLVIA BEAMISH
Rev. Robert Carson,	...	...	EDWIN BROOME
Vicar of St. Michael's and All Angels	...	...
The Bishop of Winterbury	...	...	TREVOR KENYON
Mrs. Jones	...	...	ELIZABETH BARBER
Bob, the Vicar's son	...	...	WILLIAM EWART

SCENE II. A few hours later

The cast the same

ACT 2: SCENE I. September

Sanchia Carson	...	...	...	...	JEAN TRUSCOTT
Ann, his parlourmaid	...	...	...	...	MARGOT ANDERSON
Chief Inspector John Lindsey	...	...	...	...	OWEN GRUNDY
Inspector Futvoye	...	...	...	...	JOHN OXLEY

SCENE II. Two days later

June Hanvey JEAN CARROL
Mrs. Armitage PATRICIA BARTLETT

The rest of the cast the same as Act 1

ACT 3: SCENE 1. October

Sanchia Carson BETH BOYD
Rev. Robert Carson LESLIE ANDREWS
Rev. Father Jefferson, M.A. JOHN HOBAN

SCENE II. A fortnight later

The rest of the cast the same as Act 2

The scene is laid in the living-room of St. Michael and All Angels' Vicarage, Combermere, an industrial town in the South of England.

Producer: SUSAN RICHMOND

Stage Manager: JOHN CLEAR

Scenic Artist—JOAN SHEARMAN

Music arranged by HELEN THOMPSON and ALEX GIBSON

